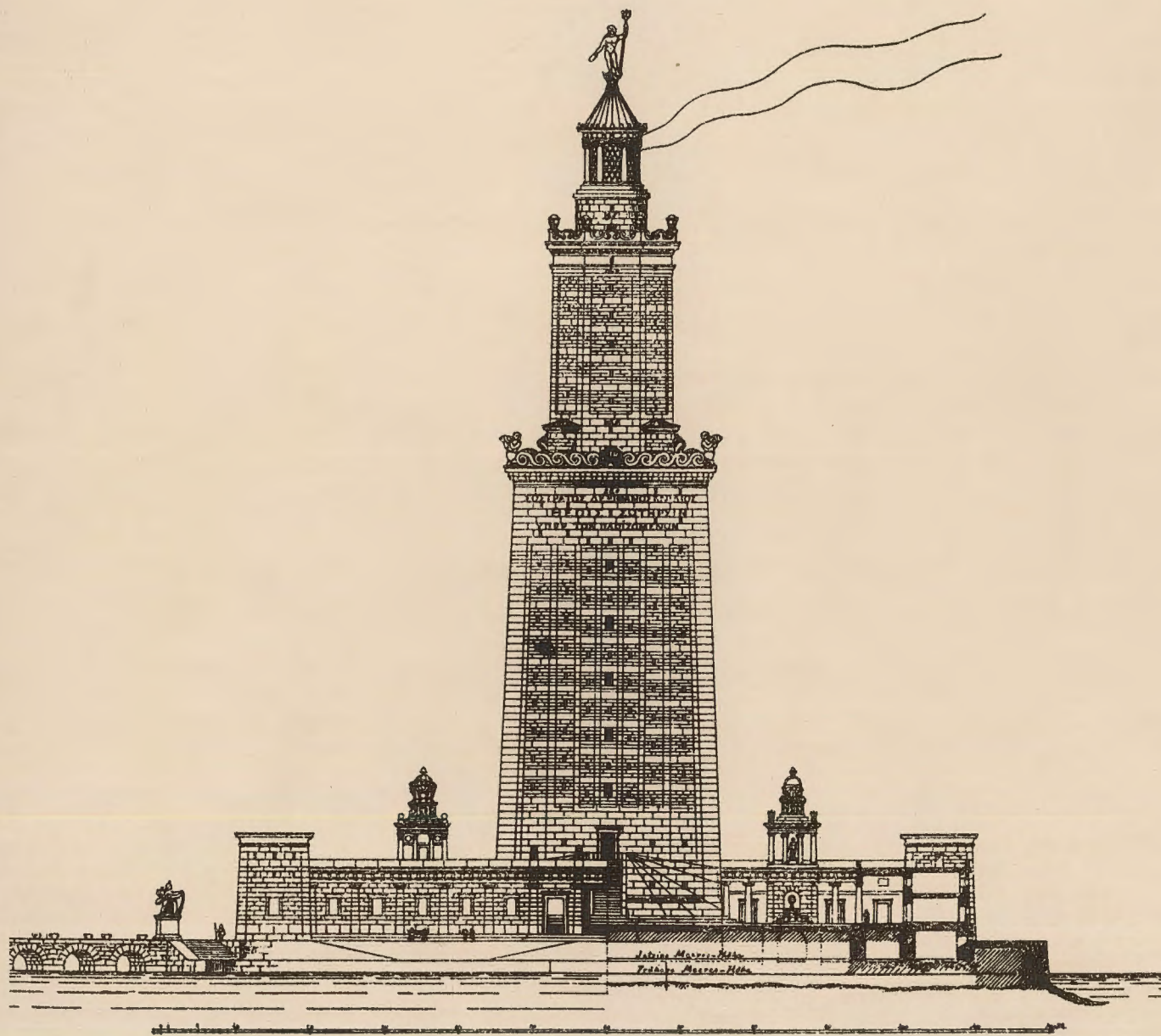


Newsletter

OF THE AMERICAN RESEARCH CENTER IN EGYPT



Number 156/157

WINTER/SPRING 1992

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COVER ILLUSTRATION: Etching of the ancient Pharos
Lighthouse of Alexandria.

ALEXANDRIAN LITERATURE

© John Rodenbeck

Editor's Note: This lecture was originally delivered at the ARCE office in Cairo on 17 February 1992. It was one in a series of four special lectures given on the art and achievement and cultural history of Alexandria.

The city of Alexandria has enjoyed two periods of literary glory. The first began near the end of the fourth century BC, soon after the founding of the city, and was originally based upon the largesse of members of the Ptolemaic dynasty. Diminishing only gradually to twilight and extinction, the brilliance they attracted and encouraged endured for more than eight hundred years. Among the literary luminaries of this period, the most famous are the early third-century poets Callimachus, Apollonius Rhodius, and Theocritus, all of whom were active during the reign of Ptolemy II Philadelphus (283-245 BC) and all of whom left a heritage that has come down to our own time. They all wrote, of course, in Greek which was the chief language of Alexandria for a thousand years and remained important in the cultural life of the city, as

Professor El-Abbadi has shown in *The Life and Fate of the Ancient Library of Alexandria* (Paris: UNESCO/UNDP, 1990), even two centuries after the Arab conquest.

The second period, much briefer, can be dated roughly to the years between 1905 and 1950 or 1960. Among the many literary artists writing in languages other than Arabic who are identified with Alexandria during these years, the greatest is undoubtedly C. P. Cavafy (1863-1933), a native son who was born, lived, and died in the city, wrote modern verse in the language of the Ptolemies, and became world famous. Also important are Filippo Tommaso Marinetti (1876-1944) and Giuseppe Ungaretti (1888-1970), both native-born Alexandrians of Italian parentage. Marinetti's most significant works, however, were written originally in French, while Ungaretti, who

published an important early volume of poems in French and had a wide and fluent acquaintance with other languages, owes virtually all his ultimate celebrity to his poetry in Italian. I shall additionally be speaking not only about a few other lesser-known native Alexandrians, but also about some of the visitors from outside the Mediterranean world who have made Alexandria the subject of their work. I shall only be mentioning a few of the Alexandrian writers in Arabic, who are outside the scope of this lecture.

Callimachus, who was regarded by many as the greatest poet of his time, came from Cyrene, one of the most illustrious of the Hellenic cities. Founded in the seventh century by Battus, whose tomb still stands there, it had been colonized by settlers from the island of Thera and was the capital city of Cyrenaica, now part of Libya, where names like Tolmeita, the modern appellation of the ancient town of Ptolemais, still testify to Ptolemaic power. Callimachus worked in the Great Library and is reported to have said that in his day it already possessed some 490,000 papyrus rolls. He spoke with authority: that he was its second director—after Zenodotus—has been disputed, but he was undoubtedly the creator of the Library's catalogue, the so-called *Pinakes* or *Tables*. Running to 120 papyrus rolls, these tables contained lists (*kanones*) of major authors, with their works classified under eight headings. From these lists comes our idea of a literary "canon." And from the Library's practice of publishing standard editions of works on its lists comes our own notion of standard or definitive editions. Many of Callimachus' hymns and epigrams have survived. His *Lock of Berenice*, which exists in a well-known Latin translation by Catullus, is an elaborately fulsome compliment to Berenice II, wife of Ptolemy III (247-221 BC) Euergetes. Like the Ptolemies, Berenice was Macedonian, the daughter of King Magas and Queen Apame of Cyrene. A stepson of Ptolemy I, Magas had obtained power in Cyrene first as viceroy, then as king. Berenice had been engaged as a child to the heir of Ptolemy II, who was her father's half-brother, but when King Magas died suddenly, Queen Apame developed other plans. She sent northward and arranged to betroth her daughter to Demetrius the Fair, half-brother of Antigonos Gonatas, King of Macedonia, and son of a half-sister of Ptolemy II. When Demetrius arrived he turned out to be fair indeed—inordinately good-looking—and Queen Apame was so smitten that she not only took her daughter's fiancé for her lover, but did so without bothering to cancel the engagement she herself had contrived.

Showing true Macedonian mettle, however, Berenice refused to play the mug's game of holding the



"Pompey's Pillar," Alexandria.

candle for mummy. She induced the palace guard to murder Demetrius in her mother's bedroom and supervised the operation in person, making sure that the faithless fiancé was thoroughly dispatched while the wayward mother was merely edified. Then she re-engaged herself to the future Ptolemy III, whom she married.

For the Ptolemies there was no such thing as scandal. Callimachus praises Berenice for having had the courage of her convictions and having thereby become a queen. When her new husband left for a campaign in Syria, this formidable young lady dedicated a lock of her hair in the temple consecrated to Queen Arsinoe, her deified mother-in-law, at Zephyrion, a place that I shall mention again a little later. Mysteriously, the dedicatory lock disappeared. At length the Royal Astronomer, named Conon, was consulted over the loss and discovered that the lock of hair had been transformed—lo and behold!—into a new constellation of stars. Or at least so Callimachus claims.

What is remarkable about the poem is its mixture of learning with erotic playfulness, a mark of Alexandrian poetry from then on and of Alexandrian influence in subsequent literature. Alexander Pope's mock-epic masterpiece *The Rape of the Lock* could hardly have come into existence without this ancient inspiration. Callimachus was also famous for his epigrams. The best known, especially in William Corey's mellow translation (1858), is his epigram on the death of a

fellow-poet, Heraclitus of Hallicarnassus, the title of whose collected poems was *Nightingales*:

They told me, Heraclitus, they told me you were dead,
They brought me bitter news to hear and bitter tears to shed.
I wept as I remembered how often you and I
Had tired the sun with talking and sent him down the sky.

And now that thou art lying, my dear old Carian guest,
A handful of grey ashes, long, long ago at rest,
Still are thy pleasant voices, thy nightingales awake:
For Death, he taketh all away, but them he cannot take.

Callimachus was one of the antagonists in a famous literary quarrel. The other party was the poet Apollonius, a native-born Alexandrian, sometimes called "Rhodius" because he lived for many years on the island of Rhodes. Apollonius is now believed by most scholars to have been the second head of the Library, between 260 and 247 BC, and the quarrel may have arisen out of clashes within its walls. At any rate, the publication of Apollonius's *Argonautica*, a four-part miniature epic retelling the story of Jason and the quest for the golden fleece, led to the publication of critical remarks by Callimachus, whose attitude is summarized in one aphorism: "A big book is a big pain" [*méga biblōn tson tō megálo kakō*, proverbially reduced to *méga biblōn, méga kakōn*].

What Callimachus may have had against *Argonautica* is a certain lack of polish, elegance, or sophistication, already the hallmarks of Alexandrian poetry. Millions of readers throughout two thousand years, though, have found it neither too big—it is a fraction of the length of either the *Iliad* or the *Odyssey*—nor boring. Replete as it is with ornamental mythologizing, romance, irrational events, a little sex and plenty of violence, which are handled with cinematic rapidity, the highly un-Homeric world it describes might have been created precisely for the literary taste of this end of the twentieth century. A typical episode ensues when the goddesses Hera and Athena decide to try to help Jason win the Golden Fleece by enlisting the aid of the flighty goddess of love. Calling at her house, they ask Aphrodite to tell her little boy, Eros, to shoot one of his famous arrows at Princess Medea, who is in fact a beautiful young blonde witch, so that she will fall in love with Jason and use her magical powers on his behalf.

"Ladies," says Aphrodite, "he's far more likely to obey you than me. There's no reverence in him. But faced with you he might display some spark of decent feeling. He certainly pays no attention to me. He defies me and always does the opposite of what I say."

And indeed Apollonius' readers would all have known of the occasions when Eros used his weapons on poor Aphrodite herself, with embarrassing results. She agrees, however, to do what she can, and goes out looking for her little boy, whom she finds in Zeus's orchard, cheating Ganymede at the game of knucklebones. Always ready for mischief, he agrees, for once, to do what his mother asks and flies off to the palace of Medea's father, where Jason is being received.

"Passing through the clear air," says Apollonius, "he arrived unseen and bent on something naughty, like a gadfly setting out to plague the grazing heifers, the fly that cowherds call the Breeze. In the porch, under the lintel of the door, he quickly strung his bow and from his quiver took a new arrow, fraught with pain. Still unobserved, he ran across the threshold, glancing around him sharply. Then he crouched low at Jason's feet, fitted the notch to the middle of the string and, drawing the bow as far as his hands would stretch, shot at Medea. And her heart stood still. With a happy laugh, Eros sped out of the high-roofed hall on his way back, leaving his shaft deep in the girl's breast, hot as fire"

(translation by E. V. Rieu)

Apollonius's readers all knew a version or two of how the story of Jason and Medea would ultimately conclude; and among these versions they certainly knew the catastrophically horrible events that had been dramatized by Euripides in his tragedy of *Medea* more than 150 years before. Like Apollonius, however, they must have been more interested in amusement than in pity and terror; and were content that he



The Roman Amphitheater, Alexandria.

stopped his retelling of the legend at a point when things could still have an apparently happy ending.

Among the many other poets on the payroll of Ptolemy II and Ptolemy III, the most notable for long-term influence is certainly Theocritus, a Sicilian by birth. His best known works are his *Idylls*—the English word comes from the Greek *eidyllia*, meaning "little pictures"—which pulled together a number of Hellenic strands to create the beginnings of what was later recognized as a new genre: pastoral poetry.

The history of pastoral poetry and its influence can be traced in a line directly from Theocritus to Vergil and from Vergil through the Middle Ages to the poetry of Dante, Petrarch, Boccaccio, Chaucer, Mantuan, Sannazaro, Spenser, Milton, Wordsworth, Shelley, Leopardi, Arnold, Housman, Yeats, and Robert Frost; to the plays of Guarini, Tasso, Shakespeare, Jonson, Fletcher, and Molière; or to the novels of Cervantes, D'Urfée, Fielding, George Eliot, Hardy, and Lawrence. For our own time this influence has momentarily culminated in such literary sub-genres as the meditative-descriptive lyric (the category of verse that accounts for about ninety per cent of modern poetry), in such popular dramatic forms as musical comedy and melodrama (the category to which most new productions for stage and screen belong), and in several kinds of prose fiction, ranging from romances to "magic realism."

Not all of Theocritus' *Idylls* qualify as "pastoral," though, and the most famous of them—the Fifteenth—has nothing at all to do with sheep, shepherds, or the countryside. Its main speakers are two expatriate ladies from Syracuse who have settled in Alexandria under Ptolemy II:

Gorgo: Is Praxinoa at home?
Praxinoa: Gorgo!
Of course I'm at home! Darling
how long it's been. It's a wonder
you got here at all. Eunoe,
get her a chair. And put
a cushion on it.
Gorgo: It will do
very well as it is.
Praxinoa: Do sit down then.
Gorgo: I'm a helpless thing, Praxinoa.
I barely got here alive
through all the crowds and chariots—
big boots and men in soldiers' cloaks
all over the place, and the road
going on forever. You really
live too far out.
Praxinoa: It's that crazy
husband of mine. He comes
out here to the end of the earth

and buys a shed, not a house,
just so we won't be neighbors—
out of sheer spite, the brute!
He's always the same.

Gorgo: Darling,
don't talk about your man, Dinon,
like that when the little one's around.
See, woman, how he's staring at you.
There, there, Zopyrion, honey,
she doesn't mean Daddy.
Praxinoa: Heavens!
The child understands.
Gorgo: Nice Daddy!
Praxinoa: All the same, that daddy, the other
day—it was just the other day I told
him, "Dad, go get some soda and some
rouge at the streetstall," and he came
back with salt, the big lummox.
Gorgo: Mine's the same. Money's nothing
to Diokleides. Just yesterday
for seven drachmas he bought
dog's hair, plucking of old wallets—
five fleeces he called them—
nothing but trash. And work
on top of work. But come,
get on your dress and cloak.
Let's go and see the Adonis
at the King's, wealthy Ptolemaios'.
I hear the Queen's got up a fine show.
(translation by Barriss Mills)

And so on. Leaving Zopyrion, Praxinoa's youngest, at home in charge of a nanny called Phrygia, the two ladies take Eutydis, Praxinoa's little girl, and the maid Eunoe and fight their way through dense crowds to the palace of Queen Arsinoe, where there is a *mawlid* of Adonis going on, with a wonderful singer. Every reader who knows modern Alexandria—or modern Cairo—will find something familiar in this little poem, in which, as Praxinoa says of the tapestries in Arsinoe's palace "the figures stand and turn so naturally, they're alive."

In such official poets, the will and generosity of the Ptolemies changed the course of Western civilization. But Alexandria also provided inspiration and opportunity for more independent kinds of literary labor, outside officialdom, which have likewise exercised influences running right down to our own time. It was the political and cultural capital of realms that under the first four Ptolemies included not only Egypt, parts of Syria and Palestine, but also Cyrenaica and Cyprus, as well as Kos, Samos and other Aegean islands, along with portions of the adjacent Asian mainland—the old heartland of Hellenic culture. While acting as a magnet for artists and intellectuals living within this maritime empire—vaster by far than the

total of territories ever ruled by any previous dynasty of pharaohs—the city also drew men and women from everywhere else in the Mediterranean. Apart from the thousands of newcomers recruited by the Ptolemies, others came because they were attracted by commercial prospects and likewise soon settled down as permanent residents. There were also plenty of tourists.

During the first years of Ptolemaic glory a group of poets was emerging on the islands of Kos and Samos who were to create a style of verse that would later be recognized as distinctively Alexandrian, a mode typified by epigrams or brief personal lyrics centered on love, wine, literature, and art. The eldest of this school was a lexicographer as well as a poet, Philetas of Kos, born sometime before 320 B.C. When Philetas moved to Alexandria, the future Ptolemy II, who had been born on Kos, became his pupil. So did Theocritus, who later retired to Kos.

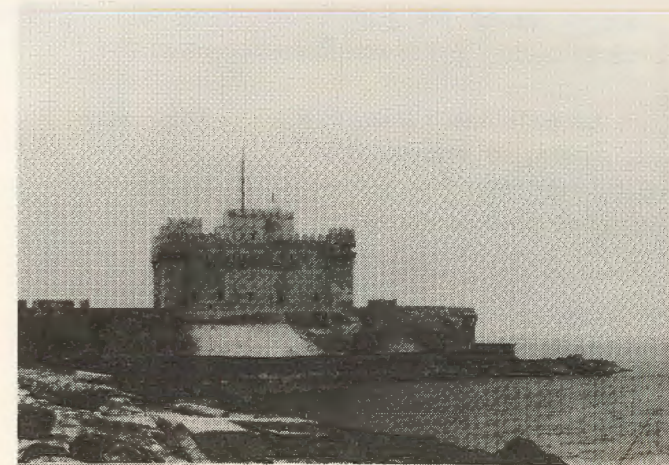
Even more admired than Philetas, however, was Asklepiades of Samos, the acknowledged leader of the younger generation, who is credited with having invented the most typically Alexandrian literary form, the erotic epigram, exemplified in the following:

Didyme waved her wand at me.
I am utterly enchanted.
The sight of her beauty makes me
Melt like wax before the fire. What
Is the difference if she is black?
So is coal, but alight, it shines like roses.
(translation by Kenneth Rexroth)

To Zeus

Snow, thunder, hail, blaze and blacken the earth,
shake the clouds,
kill me and I will stop,
but let me live
and I shall go on, a slave of love.
And Zeus, Aphrodite was also your master
when you stormed as gold rain through a bridal window
to shower down on lovely Danaë.
(translation by Willis Barnstone)

When soft Irene like a
Holy flower came from the
Golden room of Cypris, her
White body seemed carved out of
Marble, and the Loves themselves
Escorted her, loosing from
Purple bowstrings arrows that
Found a mark in young men's breasts.
(translation by Edward Lucie-Smith)



The Qait bey Fort, all that remains of the ancient lighthouse.

With two colleagues, Hedylus of Samos and Posidippus of Pella, Asklepiades published a collection of epigrams called *The Heap of Grain*, which set a stylistic standard that was to prevail for more than a thousand years.

Among the most beautiful of Posidippus' works is a poem about the grave of the courtesan Doricha at the Greek colony of Naucratis in the Egyptian Delta, founded near the end of the first quarter of the seventh century. Doricha is remembered only because she was the mistress of Charaxus, one of the brothers of Sappho, the inestimably great early sixth-century lyric poet from Lesbos, and because Sappho mentions her in a poem that must have been well known to every literate Hellene:

Doricha, your soft bones are
Asleep, your shawl of hair has
Breathed its perfume out, so too
The robe that wrapped Charaxus
Skin to skin with you, at dawn,
When, pressed together, you clinked
Cups of wine. But still it lasts
Upon the page: Sappho's ode
Which speaks your name. Naucratis
Will recall you now, so long as
The sea-going ships shall come,
Finding their way to the Nile.
(translation by Edward Lucie-Smith)

Posidippus was also the author of a little poem that obviously became popular in Alexandria, since it was quoted hundreds of years later and a copy of it was

found among the papyri that survived the final destruction of the Alexandrian Serapeum in A.D. 391:

On sea and land alike
Direct your prayers towards
This temple of the Queen
Goddess Arsinoë.
She gives safe passage and
In the mid-winter storms
Pours oil upon the waves
For those who pray to her.
It was Callicrates,
Her admiral, who built it
Here—high, facing towards
The West Wind on the Cape.

(translation by Edward Lucie-Smith)

The queen-goddess referred to here is the same Arsinoë I referred to above, the strong-minded consort of Ptolemy II, the mother of Ptolemy III, and thus the mother-in-law of the redoubtable Queen Berenice. Arsinoë was worshipped both before and after her death as Arsinoë-Philadelphus-Aphrodite. Among several temples built to honor her, the most famous, where Berenice dedicated her lock of hair, stood on the cape or headland named Zephyrion—for Zephyr, the West Wind—which overlooked the sea a few kilometers east of Alexandria. The place is now called Abu Qir. The site of Arsinoë's temple, which disappeared long ago, is occupied by Qaitbay's fifteenth-century fort, but the name of Cape Zephyrion has been preserved by an excellent and well-known seafood restaurant. A poem by Hedylus describes the wonderful mechanical toy contrived by the Alexandrian inventor Ktesibius, who specialized in hydraulics, as an ornament for the same shrine: a large wine-jar with a tap, surmounted by a statue of the Egyptian god Bes, which played a trumpet when the tap was opened:

Now winedrinkers, this way to an airy shrine
to see a rhyton, august Arsinoë's:
Bes of Egypt, dancing, toots his high-pitched horn
as the run-off duct below him is turned on—
no appeal for war—his golden clarion
calls us to celebrate a new lease on life,
just like the valiant tune His Majesty
the Nile from elevated waters airs,
the one religious processions prefer.
So revere the "erudition" of Ktesibios:
this way, boys, to the shrine of Arsinoë.

(translation by William Moebius)

The last great poet of the Ptolemaic empire was Meleager of Kos. Palestinian by birth, brought up in Tyre (Sur), he is generally regarded as the finest of epigrammatist of the Alexandrian Age. In the first

decade of the first century B.C., he assembled the critical anthology known as *The Garland*, containing lyrics by at least 47 poets—all the major lyric poets down to his own time—with 130 of his own epigrams. Such collections were popular in Ptolemaic Alexandria. The widespread literacy among Greek-speaking men and women was accompanied by love of literature, even among the otherwise uneducated, and fragments of similar anthologies have been found among papyri. Meleager's was certainly the most important, however, and though his original *Garland* itself is now lost, it became the basis of all later anthologies.

To the Arabs who entered Alexandria as conquerors in A.D. 641, nearly a millennium after its foundation, the capital of the Byzantine province of Egypt was still impressive, though geophysical, political, and spiritual upheavals had left little tangible evidence of Hellenistic glory. The Mouseion, the Serapeum, the Soma containing the body of Alexander, the palaces of the Ptolemies and their tombs—all had, apparently, disappeared. So had the two great Libraries—contrary to what would be imaginatively claimed by Arab historians writing some six centuries later, who would invent a tale that had the Muslim victors using pagan manuscripts to heat water for their baths.

The city continued to enjoy something of its historic independence, however, as late as the reign of Ibn Tulun (868-884), who restored the only monument surviving from the reign of the Ptolemies: the huge lighthouse on the island of Pharos just offshore, one of the Seven Wonders of the ancient world, which had lost its two top stories. Despite subsequent damage in several earthquakes, there was enough of the lighthouse still functioning in 1326 to make it worth a visit by Ibn Battutah, the famous medieval traveler, who saw the interior of its great square lower story.

When Ibn Battuta returned to Alexandria in 1349, however, he found the building ruinous and abandoned. It is possible that an epidemic of plague the previous year—the Black Death, which was to recur in 1381—had left no one alive who could man it in any case. In October 1365 the city suffered a far worse blow: a devastating surprise attack, after a century of relative peace, by the Knights of Rhodes and their allies, under the leadership of Peter of Lusignan, King of Cyprus. Landing from Venetian and Genoese ships, 12,000 of these Crusaders sacked the city, put every major building to the torch, and carried off 5000 people, who were variously held for ransom, enslaved, or put to death. The fortress built by Qaitbay out of the remains of the ancient lighthouse a century or so later (1479) had little left to guard.

There was some rebuilding after the Ottoman conquest (1517), but even as a port the city was

gradually displaced by Rosetta (Rashid), which ultimately acquired a population several times Alexandria's, headed of course by merchants, many of whose fine seventeenth and eighteenth century houses, evidence of commercial prosperity, have recently been restored. When a French expeditionary force under the ambitious young General Buonaparte arrived in Alexandria in 1798, it found a moribund and ramshackle coastal settlement inhabited by fewer than 6000 people.

The city's revival began with Muhammad Ali's construction of a navy—halted by European intervention in 1841—but was sustained by the cotton trade, which attracted investors from other parts of the Ottoman Empire. In 1849, for example, two brothers belonging to a well-known Constantinopolitan Greek family founded a firm called Cavafy Brothers, with branches in London and Liverpool, specializing in the importation of Egyptian cotton and the exportation of Manchester textiles. Peter, the younger of the two brothers, became a British citizen the following year and brought his fifteen-year-old wife, Chariclea, and her baby son to England. They lived in Liverpool until 1854 or 1855, then moved to Muhammad Ali's new Alexandria. Here Peter founded another branch of Cavafy Brothers. It flourished to such an extent during the next few years that it became the firm's central office, while he fathered seven more sons, of whom the youngest, named Konstantinos, was born in 1863, at the height of the boom in Egyptian cotton that had been created by the American Civil War.

Though not yet the country's summer capital, Alexandria was already its second largest city; and by the end of the decade it would have a population officially approaching 220,000, of whom a quarter, more or less, would be European. Settling in what soon became Rue Sherif Pasha (now Sharia Salah Salim), the most fashionable street in the city, Peter Cavafy maintained his family in a lavish style that was deemed excellent for business. When he suddenly died in 1870, however, his widow found herself in such financial difficulties that she was forced to take her brood to England, where the two eldest sons became managers of the London and Liverpool branches of Cavafy Brothers.

Konstantinos was seven. Throughout the next nine years, while his two elder brothers completed the ruin of the family's fortune with bad speculations, he became so thoroughly steeped in English ways that his oldest Greek friends later wrote to him in English and addressed him as "Constantine P. Cavafy," the version of his name he eventually preferred and under which he became world famous. As "Constantine" he returned with his mother and five of his elder brothers



View of the docks, early twentieth century, Alexandria.

to Alexandria in 1879, after Cavafy Brothers had been liquidated. He was enrolled in a course of commercial training, with tutors at home for studies in English and French.

The British invasion of 1882 began with a devastating bombardment of Alexandria and the Occupation that followed put an end to the profitable mediating role of the Ottoman-Greek commercial community. Since Cavafy Brothers no longer existed, however, there was nothing to prevent Chariclea Cavafy from fleeing with all six of her Alexandrian sons to Constantinople, where they took refuge with her father, a diamond merchant, who had a large house in the charming suburban summer resort of Yeniköy. Three sons returned to Alexandria, as soon as conditions would permit, to earn money to support their mother and the remaining three sons, including Constantine, who had stayed behind in Yeniköy. In his grandfather's old wooden house on the Bosphorus Cavafy wrote—in English—his first poetry. He also read Dante in the original and, of course, Greek poetry, in the ancient, modern purist, and demotic dialects.

His education was completed, after his return to Alexandria in 1885, by seven years of reading in Latin, French, and English literature. Unable to study law, as he apparently hoped, he was employed as a correspondent for the Greek-language Alexandrian newspaper *Telegraphos* and assisted his brother Aristidis, who was a broker in the Alexandria bourse. In 1892 he entered the Egyptian bureaucracy as a provisional clerk in the Ministry of Public Works. His languages—ancient and modern Greek, English, French, Turkish, Italian, Latin, and Arabic—made him "useful," according to the official records. His having become a Greek citizen—an important cultural gesture—meant that he could never be appointed to any



Constantine P. Cavafy

of the permanent positions in the ministry, which were reserved for Egyptian or British citizens. He received regular promotion, however, and was allowed to supplement his meager salary by devoting whole afternoons to business on the side as a cotton broker.

In 1908, after the deaths of his mother and of three of his brothers and the emigration of the remaining two—one went to Cairo, the other to Paris—he moved into a flat at 10 Rue Lepsius, now Sharia Sharm al-Shaykh, where he lived for the last 25 years of his life. It gradually became almost a pilgrimage site. The ground floor housed a lively and hard-working brothel. Noting in addition the proximity of a church and a hospital, Cavafy used to point out that he lived in a neighborhood where the claims of the flesh, the spirit, and the after-life could all be amply satisfied.

Cavafy retired from the Ministry of Public Works on 1 March 1922 to enjoy more than a decade of celebrity as a poet not only in the Greek-speaking world, but also wherever English literature is read: the roll-call of his admirers came to include not only George Seferis, the great Greek poet, but also E. M. Forster, T. S. Eliot, D. H. Lawrence, and Anthony Burgess, while the list of those who have acknowledged his poetry as a major influence on their own work is nobly headed by W. H. Auden. Of the several hundred poems he wrote, Cavafy preserved only the best. During his lifetime a few appeared first in two thriving Greek-language literary journals of early twentieth-century Alexandria, *Nea Zoe* and—after 1911—*The Grammata*; others he had printed in booklets, pamphlets or broadsheets for private distribution. Only after his death were published collections offered as such for sale to the public.

The settings of the works published while he was alive range in place from Alexandria to Constantinople or Antioch and in time from the fourth century B.C. to the fourteenth A.D.—from the heyday of Ptolemaic glory to the threadbare reign of John VI Cantacuzino,

who was crowned Emperor in 1347 wearing jewels of colored glass—then, overleaping five centuries, to the cosmopolitan Alexandria of his own time. The present is linked to both a Christian and a pagan past by elements that all three have in common. In a poem like the following, for example, published in 1933, the historical setting might be either BC or AD.

Intervention of the Gods

Now this will be done and then that, until,
At a certain point, our ways and deeds will
Be such and such. The one way we know how,
We'll try to cope, living for here and now,
Trying harder the more we muck things up,
Thus making total chaos. Then we'll stop.
That's the time when the gods will intervene,
As they always do. Down from their machine
They'll come. And some of us they will not touch;
Others—suddenly, skyward—they'll dispatch.
And after they've made order they'll retreat.
And then this man will do one thing and that
One will do something else and other men
Their things. And we'll start all over again.

(translation by John Rodenbeck)

One element linking the present with two very different pasts, of course, is the Greek language. Cavafy wrote in what was basically the spoken Greek of educated Alexandrians of his own time, but always kept the option of purist alternatives, which echo the forms and meanings of classical Greek. Even linguistically, his work thus recapitulates the history of the Hellenistic culture that is identified with the city where he was born: his poems resemble, with their brevity and conciseness and their particular thematic concerns, the epigrams of Ptolemaic Alexandria, but they are also unmistakably "modernist," like the work of Eliot or Ezra Pound. Typical and much admired is a poem published before 1911:

Waiting for the Barbarians

What are we waiting for, assembled in the public square?

The barbarians are to arrive today.

Why so little activity in the Senate?
Why do the Senators sit and pass no laws?

Because the barbarians are to arrive today.
What further laws can the Senators pass?
When the barbarians come they will make the laws.

Why did our emperor wake up so early,
and why does he sit at the principal gate of the city,
on the throne, in state, wearing his crown?

Because the barbarians are to arrive today.
And the emperor is waiting to receive
their chief. Indeed he has prepared
to give him a scroll. Therein he (has had) engraved
many titles and names of honor.

Why have our two consuls and the praetors come out
today in their red, embroidered togas;
why do they wear amethyst-studded bracelets,
and rings with brilliant glittering emeralds;
Why are they carrying costly canes today,
superbly carved with silver and gold?

Because the barbarians are to arrive today,
and such things dazzle the barbarians.

Why don't the worthy orators come as usual
to make their speeches, to have their say?

Because the barbarians are to arrive today;
and they get bored with eloquence and orations.

What this sudden unrest and confusion?
(How solemn their faces have become.)
Why are the streets and squares clearing quickly,
and all return to their homes so deep in thought?

Because night is here but the barbarians have not come.
Some people arrived from the frontiers,
and they said that there are no longer any barbarians.

And now what shall become of us without any barbarians?
Those people were a kind of solution.
(translation by Rae Dauwen)

A second element linking the present with the past is a sense of the world as a kind of theatre in which the most enduring objects are two immaterial qualities—cultural pride and sexual passion. They endure because their results etch themselves into memory. The degree to which they matter, the seriousness and intensity with which even the recollection of them is faced, is not conveyed by attempts at eloquence, but by an awkwardness like that of a Cézanne still-life. Such qualities are nicely conveyed by the poem that is still his most famous, published in 1911. It is based upon an incident described by Plutarch in his *Life of Mark Antony* and subsequently dramatized by Shakespeare in *Antony and Cleopatra* (Act IV scene iii). At midnight on the eve of the city's conquest by Octavius Caesar, near the end of July in the year 30 BC, one of the many black days in Alexandrian history, a Dionysiac

procession was heard moving out of the city, thus heralding the following day's disaster and the death of Antony, who throughout his life had tried to emulate the god:

The God Abandons Antony

When at the hour of midnight
an invisible choir is suddenly heard passing
with exquisite music, with voices—
Do not lament your fortune that at last subsides,
your life's work that has failed, your schemes that have
proved illusions.
But like a man prepared, like a brave man,
bid farewell to her, to Alexandria who is departing.

Above all, do not delude yourself, do not say that it is a
dream,
that your ear was mistaken.
Do not condescend to such empty hopes.
Like a man for long prepared, like a brave man,
like the man who was worthy of such a city,
go to the window firmly,
and listen with emotion
but not with the prayers and complaints of the coward
(Ah! supreme rapture!)
listen to the notes, to the exquisite instruments of the
mystic choir,
and bid farewell to her, to Alexandria whom you are
losing.

(translation by George Valassopoulos)

While Cavafy's disdain of rhetoric distinguished his work from that of Greek contemporaries, his lack of interest in obvious grace or in the appearance of *Insouciance* likewise makes his poetry very different from that of the Hellenistic masters. When he uses such classical subject matter as the ten-year voyage of Odysseus—as in "*Ithaka*," published in 1911—it is not to charm us with allusions, but to fix our minds upon new meanings:

Ithaka

When you start on the way to Ithaka,
Wish that the way be long,
Full of adventure, full of knowledge.
The Laestrygonians and the Cyclopes
And angry Poseidon do not fear:
Such, on your way, you shall never meet
If your thoughts are lofty, if a noble

Emotion touch your mind, your body.
The Laestrygones and the Cyclopes
And angry Poseidon you shall not meet
If you carry them not in your soul,
If your soul sets them not up before you.

Wish that the way may be long,
That on many summer mornings,
With great pleasure, great delight,
You enter harbors for the first time seen;
That you stop at Phoenician marts,
And procure the goodly merchandise,
Mother-of-pearl and corals, amber, and ebony,
And sensual perfumes of all kinds—
Plenty of sensual perfume especially:
To wend your way to many Egyptian cities,
To learn and yet to learn from the wise.

Ever keep Ithaka in your mind
Your return thither is your goal.
But do not hasten on your voyage.
Better that it last for many years;
And full of years at length you anchor at your isle
Rich with all that you gained on the way.
Do not expect Ithaka to give you riches.
Ithaka gave you your fair voyage.
Without her you would not have ventured on the way.
But she has no more to give you.
And if you find Ithaka a poor place,
She has not mocked you:
You have become so wise, so full of experience
That you should understand already what
These Ithakas mean.

(translation by George Valassopoulos)

Cavafy died on 23 April 1933. His last gesture was to draw a circle on a piece of paper and plant a single dot in its center. This gesture is explained, I believe, by a little poem addressed to Alexandria herself published four years earlier. In this translation of it the Greek word that literally means "centers" has been rendered as "landmarks".

On the actual site
Of a house, above all, of landmarks, a block of flats,
which I see when I go for a walk, year after year,

I have brought you into being, both in joy and in sadness:
with so many circumstances, so many mundane things.

And you have become—perfectly—changed into feeling
for me.

(translation by John Rodenbeck)

Cavafy was buried in the Greek cemetery in Alexandria. There is a commemorative plaque in Arabic and Greek on the wall of 10 Rue Lepsius, which became the Pension Amir in Sharia Sharm al-Shaykh. A museum devoted to his life and work, well worth a visit, is maintained on the second floor of the Greek Consulate in Alexandria.

Second in fame only to Cavafy among modern Alexandria's literary sons is Giuseppe Ungaretti, born in Alexandria in 1888, nearly a generation later. Ungaretti's parents were Italian peasants from Lucca: his father had come to work on the Suez Canal and earned enough to set up a bakery in the district of Moharrem Bey, but had suffered injuries and hardships that would lead to his long and painful death in 1890, when Ungaretti was only two. He and his brother Constantino, eight years older, grew up in the same district, "in a ramshackle house with a courtyard and chickens and a garden with three fig-trees brought from Lucca." The influence of his Sudanese nanny is recorded in a poem of 1915: "From the Sudanese wet-nurse who brought me up/ I sucked the sun that had scorched her."

In 1904 Ungaretti was enrolled in the École Suisse Jacot. There he met Muhammad Shehab, his closest friend for the next nine years. He read Leopardi, Baudelaire, Mallarmé, and Nietzsche, and began to write poems in French. At about this time he also met two French engineers who lived at Meks: Jean Thuile, who was a novelist, and his brother Henri, a poet, who was the author of a published sonnet sequence, dedicated to his dead wife, that Ungaretti was to keep by his side throughout the next sixty-five years.

"They spoke to me of a port, a submerged port," Ungaretti wrote later, "that must have preceded Ptolemaic times, proving that Alexandria was a port



From an old postcard, Sherif Pacha street

even before Alexander, that even before his time it was a city. We know nothing about this. My city destroys itself and annihilates itself from instant to instant. How can we find out about its origins if nothing at all survives—even of what happened a moment ago? We know nothing about it; there is no other sign of it than the port preserved in the depths of the sea—that sea which is the only document handed down to us from every age of Alexandria."

An early collection was to be called *Il Porto Sepolto*, but neither that title nor Ungaretti's recollections have to do with nostalgia for the city of his birth: two notes in his collected works explain that the *porto sepolto* is not historical or geographical, but symbolic: one note describes as it as representing the secret part of each of us that remains indecipherable; another note identifies it with the "mirage" of Italy, the country he was told about and learned to love as child, but never saw until he was full-grown. After leaving school in 1905 Ungaretti translated Edgar Allen Poe and wrote political pieces, literary articles, or short stories for local papers, such as *Il Messaggero Egiziano*, that no longer exist. An important friendship developed with the Italian novelist Enrico Pea (1881-1958). Having been brought to Alexandria as a boy, Pea was living in a warehouse, which had become a gathering place for anarchists, and working as a marble cutter. He would describe the young poet decades later in *Vita in Egitto* (1949).

By 1911 Ungaretti and Shehab were frequenting a café to meet Greek friends who included the editors of *Te Grammata*, the recently founded review that was publishing poems by Cavafy. Ungaretti does not seem to have read them, however, or to have been introduced to the older poet. In 1912, armed with letters of introduction to Charles Péguy and Georges Sorel, editors of *Cahiers de la quinzaine*, and a manuscript of Pea's to be delivered to publishers in Florence en route, Ungaretti left Alexandria for Paris, where he was to study law. His departure is recorded in a poem called "Levante," published in 1919.

Levant

The line
of clouds expires
on the far circuit of sky

Click-clack of heels, click-clack of hands
and the clarinet tootles shrilly
and the sea is ashen
trembles sweetly upset
like a pigeon

On the poop-deck emigrant Syrians are dancing

At the prow is a young man by himself

On Saturday evenings at this hour
Jews
back there
carry away
their dead
spiralwise
staggering down
alleyways
of lights

Turbulent water
like the clamor from the stern I hear
in the shadow
of slumber

(translation by John Rodenbeck)

In the course of the following year and a half—1912 and 1913—several crucial events took place. He attended Henri Bergson's lectures at the Collège de France and came to know the latest developments in Parisian art at first hand, meeting Apollinaire, Picasso, Braque, Léger, Chirico, Blaise Cendrars, Max Jacob, and Modigliani, as well as another famous Alexandrian, who had been living in Europe for several years—Filippo Tommaso Marinetti.

Twelve years Ungaretti's elder, Marinetti was the founder of Futurism, the only important modernist movement to grow up almost entirely outside Paris. He had announced the birth of Futurism in *Le Figaro* on 20 February 1909 with the declaration that "Beauty exists only in struggle," calling upon the young artists of Italy to rescue their homeland from "its rotten cancerous tumour of professors, archaeologists, cicerones, and antique dealers." In his most famous statement, Marinetti wrote "We declare that the world's splendor has been enriched by a new beauty; the beauty of speed. A racing motor car, its frame adorned with great pipes, like snakes with explosive breath . . . a roaring motor-car. which seems to run on shrapnel, is more beautiful than the Winged Victory of Samothrace. . . . We wish to glorify war." Marinetti's condemnation of all stasis in the name of struggle and speed included even himself: "The oldest among us are thirty," he wrote. "We therefore have at least ten years before us in which to accomplish our task. When we are forty, let others, younger and more valiant, throw us into the wastepaper-basket like useless manuscripts. We desire it."

By the time Ungaretti arrived in Paris Marinetti's manifesto had been followed by several others. One by a group of young Italian painters, for example, was read from the stage of the Teatro Chiarella in Turin on 10 March 1910; their technical manifesto was read a month later and published in Paris on 18 May. An exhibition in Milan that same year of 50 paintings by Umberto Boccioni, Carlo Carrà, and Luigi Russolo provided a demonstration of Futurist principles; and an exhibition of 45 paintings shown in Paris in 1912 travelled on to London, Berlin, Brussels, Hamburg, Amsterdam, the Hague, Frankfurt, Breslau, Dresden, Zürich, Munich and Vienna. Meanwhile Carlo Carrà had published *La Pittura dei suoni, rumori, odori*, a manifesto in which he declared that "We Futurist painters affirm that sounds, noises and smells are incorporated into the expression of lines, volumes, and colors. . . . Our canvases will therefore express the plastic equivalent of sound, noises and smells of the Theatre, Music Hall, cinema, brothels, railway stations, ports, garages, clinics, workshops, etc., etc. . . . [The artist] must become a vortex of sensations, a pictorial force, and not a cold logical intellect . . . painting sound, noises, and colors the way drunkards sing and vomit." In 1913 Russolo published his own *L'arte dei rumori—The Art of Noise*—and Boccioni, perhaps the most gifted of the group, published his highly influential *Technical Manifesto for Futurist Sculpture*, making prescriptions that anticipate every development that was to take place in European or American sculpture throughout the next eight decades.

For poets and artists the times were heady indeed. But in mid-summer of 1913—that glorious pre-war summer, which survivors would recall as a sort of swansong for civilization before the 1914-18 War—the first of Ungaretti's many shattering personal emotional losses occurred: Muhammad Shehab, who had come to Paris and was living in the same hotel at 5 Rue des Carmes, committed suicide, killing himself, as Ungaretti was to write three years later, "because he no longer had a homeland."

In 1914 Ungaretti attended a second Futurist exhibition in Paris, at which he met the editors of the Florentine Futurist review *Lacerba*, who would publish his early work. In August war broke out and he went to Italy—which had remained momentarily neutral—intending to take examinations that would qualify him to teach French, but became involved instead in writing interventionist propaganda. His first poems were published in *Lacerba* the following February. On 22 May 1915 Italy finally declared war on Austria and shortly thereafter Ungaretti was inducted into the XIX Infantry Regiment. Christmas 1915 was his first day in the trenches.

In the summer of 1916, stationed at a place that was only a map reference, Ungaretti recalled the Alexandrian café where he and Shehab used to meet their Greek friends in a poem called "*C'era Una Volta*" [*Once Upon a Time*]. Of a poem called "*Fase*" [*Phase*], written at Mariano a week earlier, Ungaretti noted that Alexandria was its setting and that the image of a dove introduces an "allusion to a female presence with whom I made experiment of sexual abandon"—a woman he describes elsewhere as "a panther" with skin like "thin-beaten gold":

Phase
Mariano, 25 giugno 1916

Walking walking
I've rediscovered
the well of love

In its thousand-and-
one-nights eye
I've rested

Upon the abandoned gardens
she alit
like a dove

Inside the air
of a noontide
that was a single swoon
I picked her
oranges and jasmine

(translation by John Rodenbeck)

Such memories were potent and ineradicable.

His most famous poem, "*Mattina*," which shocked and outraged Italian readers in 1919 because it is only two words long, effectively paraphrases the famous epigram written by Claudius Ptolemy, another Alexandrian, nearly one thousand eight hundred years earlier:

Mortal though I be, yea ephemeral, if but a moment
I gaze up into the starry domain of heaven,
Then no longer on earth I stand: I touch the Creator,
And my lively spirit drinketh immortality.

(translation by Robert Bridges, 1916)

Ungaretti's untranslatable modernist version:

M'illumino
d'immenso.

Though Ungaretti consciously remained an Alexandrian all his life, his interest in Alexandria itself—quite unlike Cavafy's—perceptibly dwindled. After 1912 he returned to his birthplace only twice, in fact, and quite briefly each time. A poem he wrote in 1931, following the first of these visits, is called "*1914-1915*" and looks back to the time in his earlier life when he had felt his inmost self being inexorably drawn by the summons of Italian culture:

I have seen you, Alexandria
Crumbling on your ghostly foundations
Become a memory for me
In a half-completed embrace of lights.

Not long since you were running away; and I did not
miss
The seaweed thrown up by your mild-mannered surf,
Which condemns the sexes to hellish frenzy.

Nor the infinitely deaf full moon
Of the arid nights that lay siege to you,
Nor, in the midst of the howling dogs,
Under a stretched canopy,
Cupids and dreams sprawled over carpets.

I am of another blood and I have not lost you,
But in this shipboard solitude
More than usually the melancholy
Delusion has come back, stranger,
That you might be the city where I was born.
(translation by John Rodenbeck)

Up to 1936, when Ungaretti moved to Brazil, a link was maintained by his brother Constantino, who had married an Englishwoman and become a real Alexandrian, but after Constantino's death in 1937 politics soon made it impossible to return. Mussolini's declaration of war on Great Britain and France (10 June 1940) signaled the beginning of the North African Campaign; and every Italian male in Egypt over the age of 16 was rounded up and packed off to stay in a concentration camp for the duration of hostilities. Ungaretti's second visit to Alexandria, which therefore did not take place until after the war, inspired four choruses in *Il Taccuino de Vecchio* [*The Old Man's Notebook*] (1960). Unanimously elected president of the European Writers' Community in 1962, Ungaretti won many prizes and was honored by several American universities before his death in 1970.

In 1912, the year Ungaretti left for Paris, a young Egyptian poet arrived in Alexandria to take up a teaching post and would live there for the rest of his



Early twentieth century view of Alexandria: from an old postcard, Avenue Fouad I.

life. Two years older than Ungaretti, cbd ar-Rahman Shukri had already published a volume of verse in 1909, before going to England for three years of training at Sheffield University College. Another volume appeared the year of his return and five more followed before 1919, though an eighth volume was not to be published until after his death in 1958. Shukri was generally considered the most interesting of the Diwan Group, a trio of poets that included the non-Alexandrians cbd al-Qadir al-Mazini (1890-1940) and cAbbas Mahmud al-Aqqad (1889-1964). Unlike Cavafy and Ungaretti, however, these poets exercised no influence over contemporaries writing in other languages, to whose work they themselves were in any case indifferent, though they knew something of the Western literature of a hundred years earlier. "The Greek poet Cavafy was producing his powerful 'modernist' poetry in Alexandria to all intents and purposes unbeknownst to the Arab poets," says Muhammad Mustafa Badawi, "who were busy writing 'romantic' poetry at the time" (*A Critical Introduction to Modern Arabic Poetry* [Cambridge, 1975], p.263). Even when Arab poets came under the influence of T.S. Eliot in the 1950's, they still did not know the work of Cavafy, who had been an influence not only on Eliot, but also on Auden, the chief English poet of the next generation after Eliot. By 1951 Auden had in fact been reading Cavafy for more than twenty years.

That Cavafy enjoyed a certain celebrity outside Egypt for a full decade before his death was due in part to his discovery by E. M. Forster on behalf of the

English-speaking world during the 1914-18 War. When he arrived in Alexandria late in 1915, Forster was 36 and had already completed all his novels except the last and most famous one. *Where Angels Fear to Tread* had been published in 1905, *The Longest Journey* in 1907, *A Room with A View* in 1908, and *Howard's End*, his masterpiece, in 1910, while *Maurice*, though it would not be published until after his death in 1970, had been finished in 1914. *A Passage to India* was partially completed, but the last page would not be written until more than eight years later, by which time its author would have spent far more months in Egypt than in India.

Forster stayed in Alexandria until the beginning of 1919, working as a Red Cross volunteer at the Muntazah Palace, the summer residence of the deposed Khedive, Abbas II Hilmi, which had been sequestered by the British and converted into a hospital. Between August 1917 and January 1919 he was a contributor to the *Egyptian Mail*—another newspaper that has vanished from the city—for which he wrote pieces much in tune with the ancient Alexandrian spirit under the pseudonym "Pharos."

Egypt gave Forster three new experiences: it taught him that imperialism involves something more than the moral intentions of the imperialist; it provided him with the opportunity to gratify both the emotional and the physical demands of his homosexuality; and it allowed him, as he declared more than twenty years later, "to meet one of the great poets of our time"—Cavafy. The introduction was made, according to family tradition, by an Alexandrian man-about-town of Palestinian extraction, George Antonius, who would become the son-in-law of Egypt's most distinguished publisher and, later, the historian of the Arab revolt.

The experience of imperialism led Forster first of all to contribute to writing a pamphlet shortly after his return to England opposing the British Occupation of Egypt—this publication became part of the public pressure that would enable Allenby to force British recognition of Egyptian sovereignty in 1922—and secondly to complete *A Passage to India* in a rather different vein from what he had originally intended. The experience of sexual gratification—Forster fell in love with a tram conductor named Muhammad al-Adil in 1917 and instituted a cautious, but entirely physical relationship that lasted until his departure in 1919—led to the odd "moral" of *A Passage to India* and almost certainly to those insights into the meaning of his own work that would make Forster decide, after 1924, not to write any more novels.

The meeting with Cavafy led to the publication of two books. The first, completed in 1922, was his *Alexandria: A History and a Guide*, frequently praised



E.M. Forster

as the best guidebook ever written. Its 1938 edition, beautifully produced by an Alexandrian publisher, Whitehead Morris Limited, under the supervision of John Brinton, was dedicated to the poet, whose attitudes and personality dominate the book. George Valassopoulos' translation of Cavafy's most famous poem, "*The God Abandons Antony*," is therefore appropriately its centerpiece.

The second book, *Pharos and Pharillon*, published in 1923, is dedicated in Greek to "Hermes the Guide of Souls," the divinity who is frequently a speaker in the mocking dialogues of Lucian, the ancient Alexandrian humorist. It consists of several of the "Pharos" pieces from the *Egyptian Mail* others would re-appear in *Abinger Harvest* (1936)—together with Valassopoulos' translation of "*The God Abandons Antony*" once more and Forster's own essay, written for the book, on Cavafy and his work, an analysis that remains, though slight, one of the best. Forster returned to Alexandria twice: once in 1921, a stay of several weeks, intended mainly to comfort Muhammad al-Adil, who had tuberculosis and was to die in 1922; and again in 1929, when he spent two weeks with Cavafy and George Valassopoulos and granted an interview—his first ever—to the local Greek press.

The Second World War brought new literary visitors to Egypt, many of whom spent some time in Alexandria. But the main literary action was in Cairo. There, as Lawrence Durrell was to write, "people flown out from bombed and rationed London stared

aghast at the bulging shops, the crowded nightclubs, the blazing lighted thoroughfares of Cairo—made all the more grotesque by the glaring poverty of the *fellaheen*, by the beggars that flocked everywhere." It was in Cairo in September 1943 that *Oasis* appeared, an anthology of poems by Allied soldiers, with a preface by Worth Howard, then acting Dean of Arts and Sciences at the American University. Among many other periodicals, the British Army produced *Parade* and the British Council published *Citadel*, while from 1942 onward Lawrence Durrell and Robin Fedden edited *Personal Landscape: A Magazine of Exile*.

The star among the soldier-poets was Keith Douglas, who would survive North Africa only to be killed in France in 1944. Other writers who were in Egypt at the time and have since become well-known include Olivia Manning, G.S. Fraser, Erik de Mauny, Bernard Spencer, Gwyn Williams, Patrick Leigh-Fermor, Xan Fielding, John Waller, Robert Liddell, and Patrick Kinross.

By far the best known in connection with Alexandria, however, is Lawrence Durrell, who arrived in Egypt with his first wife and young daughter as a refugee from Greece in 1941. Though only 29, he had already won something of a reputation as a writer and as a member of literary circles that included T.S. Eliot and Henry Miller. For the better part of three years Durrell lived in Cairo, where he worked as Foreign Press Officer at the British Embassy. In 1944 he was transferred to Alexandria, where he was expected to influence the local Greek newspapers in the British interest.

He spent only a few months in the city and does not seem to have cared much for it. In a poem called "*Conon in Alexandria*," in which he calls himself by the name of Ptolemy III's astronomer, as supplied for us by Callimachus in his poem about Berenice's hair, Lawrence describes Alexandria as an "ash-heap of four cultures" and complains of Egypt in general that he has "been four years bound here." Letters to Henry Miller depict the city as a "smashed up, broken down shabby Neapolitan town" with "Levantine mounds of houses peeling in the sun" where there was "no music no art, no real gaiety. . . . NO SUBJECT OF CONVERSATION EXCEPT MONEY." In 1945, as soon as it was possible to do so, he returned to Greece, which he loved, accompanied by Eve Cohen, an Alexandrian who became his second wife two years later and the mother of his second daughter, Sappho-Jane.

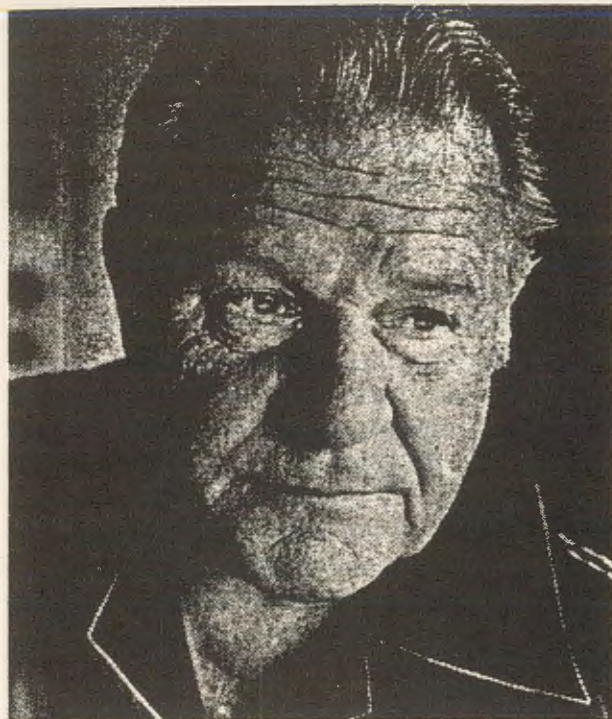
The *Alexandria Quartet* was completed fifteen years later. It consists of the novels *Justine*, published in 1957—that year also saw the publication of Durrell's *Esprit de Corps*, his comic treatment of diplomatic life,

White Eagles Over Serbia, his adventure tale for children, and *Bitter Lemons*, the story of his years in Cyprus—*Balthazar* and *Mountolive*, both published in 1958, and *Clea*, published in 1960. *Justine* and *Mountolive* have almost the stature of independent works, though to read them thus is to miss entirely what the *Quartet* is about. Before the completion of *Justine*, whose title-character is clearly based in part upon his second wife, he had acquired a third, Claude Vincendon Forde, who was also an Alexandrian. He had not revisited the city, however, since 1947, when his marriage to Eve Cohen had required completion of paperwork in Egypt. It was only three decades later, after the BBC decided to produce a film on Alexandria, that he returned to the cosmopolis he is alleged to have known and loved so well.

Two good post-war novels about Alexandria had meanwhile appeared earlier: Robert Liddell's *Unreal City* (1952) and D. J. Enright's *Academic Year* (1955). Liddell, born in 1908 and still alive as I speak, had already written four other novels and *A Treatise on the Novel*, had lived in Alexandria far longer than Durrell—from 1941 to 1946—and knew the city far more intimately: his critical biography of Cavafy, published in 1974, is easily the best book about life in pre-revolutionary Alexandria, as well as the best book about Cavafy. Before leaving Alexandria, Liddell had edited *Personal Landscape: An Anthology of Exile*, a collection of pieces from the war-time literary magazine that Durrell and Robin Fedden produced in Cairo. The poet D. J. Enright, born in 1920, lived in Alexandria from 1947 to 1950 and taught at Faruq I University, where he was the first of a post-war series of lecturers that would later include John Heath-Stubbs. Apart from *Academic Year*, a handful of incisive poems were the immediate fruit of Enright's Egyptian experience.

The title of *Justine*, the first volume of the *Quartet*, suggests that it was conceived as belonging to the tradition of works about Alexandrian women. This tradition could be said to trace its fundamental elements back to Alexandria itself through feminist works like Horace's ode on Cleopatra VII, "*Nunc est bibendum*" (*Odes* II.37), which simultaneously condemns and celebrates the Egyptian queen. Among novels, the tradition includes Kingsley's *Hypatia* (1853), Anatole France's *Thaïs* (1890), and Pierre Louys' *Aphrodite* (1896). Durrell had published three novels before the appearance of *Justine*, but had also published travel writing and five volumes of verse and was generally most esteemed as a poet.

Certainly the books that make up the *Quartet* are more the work of a poet than a novelist: they contain almost no observation of reality, but offer instead,



Lawrence Durrell

along with verbal fireworks and diverting narrative tricks, an amiable pastiche of written sources that include Lane's classic *Manners and Customs of the Modern Egyptians*, Bimbashi McPherson's *Moulids of Egypt* (1941), Forster's *Alexandria: A History and a Guide* as well as his *Pharos and Pharillon*, and no fewer than ten poems of Cavafy, who supplies the Quartet's fundamental themes and atmospheres. Many of these borrowings were pointed out in 1962 in a devastating article on the Quartet in *Études Anglaises* by Mahmoud Manzalaoui, the Cambridge-trained son of a well-known Alexandrian family, who had become a professor of English literature at one of the Canadian universities.

The article is called "*Curate's Egg*," in reference to the well-known story of the timid young English clergymen who was summoned to lunch with a superior in the days before refrigeration was commonly used to keep food fresh even in the Home Counties: asked how tasty he found the extremely dubious ovoid that had been served to him soft-boiled, the curate replied that it was "very good in parts." Jane Lagoudis Pinchin admits in her valuable critical study *Alexandria Still* that Professor Manzalaoui's article "does point to an aspect of Durrell's work that is very troubling," but complains that it is often "extremely pedantic" and suggests that if Professor Manzalaoui finds the Quartet offensive and inaccurate, full of racist remarks, abused pidgin Arabic,

"pseudo-orientalism," and multitudinous errors of fact, that is because Professor Manzalaoui is a "Moslem." Five years later however, an article by a Copt—Mona Louis Morcos, the daughter of a former head of the department of English Literature at Ain Shams University—not only confirmed all of Professor Manzalaoui's observations, but went on to show that much of the Quartet is a kind of allegory of Durrell's own marital life.

Whatever they may think of his history, politics, linguistics, ethnography or topography, many readers have found charm in Durrell's characters. Like much of the rest of the Quartet, however, these creatures often have little to do with observed external reality. Sir Laurence Grafftey-Smith, who moved in the most elevated social circles of Cairo and Alexandria throughout the years in which the Quartet is supposed to be set, remarked that he found "the people who inhabit Durrell's Alexandria less easy to recognize than his city. Never did I meet those Levantine socialites . . . who cap six-page quotations from an old book with seven-page quotations from a forgotten bread-and-butter letter, and pass on to recall, in word-perfect and patient antiphony, a forty-minute conversation of years past between third parties in the children's brothel of the rue des Soeurs. Nor do I easily accept a Copt called Narouz, or the hypothesis of Coptic complicity in Zionist terrorism." Of all Sir Laurence's observations the only one that might be questioned has to do with the curious name *Narouz*, the well-known Persian designation for Persian New Year's Day, which has been borrowed by the Copts to designate the first day of their own calendar (1 Thoth=11 September). This unusual name was in fact borne in the 1940s by at least one Alexandrian Coptic notable, though of a generation too young for Sir Laurence to have met socially.

Unlike Cavafy or Ungaretti, Durrell was only a visitor, after all. The work in English or French of many distinguished native-born poets, such as John Papasian and Vera Baiocchi, has had to be ignored. I will not resist, however, the temptation to quote a poem by Sacha Rabinovitch, Vera Baiocchi's sister and the mother of Gabriel Josipovici, the well-known English novelist and critic, who cannot count as an Alexandrian because he grew up in Macadi. In this poem from her collection called *Heroes and Others* (Canterbury: Yorick Books, 1982), Sacha describes her mother, Nellie, a well-known beauty. Suddenly left a young widow with two little girls to care for, Nellie became the wife of Max Debanné, the great Alexandrian collector, who was himself so heart-breakingly handsome that he was known as "le beau Max." It is probably Max Debanné who is the

as-yet-unknown photographer in this poem.

A Body in the Sun

Because she was a body in the sun
and someone liked the figure that she cut
youthful, white-clad with parasol,
she stands outlined in sepia on the print,
grandmother to my then unthought-of son.
A daughter on each side clasping her one
free hand scowls at the stranger and the sun,
whose ardors thus combined to trap,
purloining from the past, this scrap
of time white-clad with parasol.

Nellie's second marriage was short: she had a third daughter by Max Debanné, but died in the great influenza epidemic of 1919.

Beyond the scope of this lecture are Alexandrians writing in Arabic, either of the generation immediately after Shukri ʿUthman Hilmi, ʿAbd al-Latif an-Nashshar, Muhammad Bairam at-Tunisi, Mufid ash-Shubashi, Mustafa Mush'il, Sa'cid Zaydan, or Georges Anawati—or of later and current vintages: Safiyyah Ahmad, Zaki Abu Shadi, Muhammad al-Fayturi, ʿAbbas Muhammad ʿAbbas, Sa'cid as-Sissi, Yusuf Hasan, Hasan Fawzi, Na'im Takla, ʿAdil Bashad, Sa'cid Salam, ʿAbdullah al-Wakil, or Muhammad al-Gaml, not to mention Edward al-Kharrat, who has published seven novels and three collections of short stories, creating a body of narrative fiction based on the city that may eventually outshine Durrell's *Alexandria Quartet*. One novel has been translated into English by Francis Liardet and was published as *City of Saffron* in 1989 by Quartet.

No lecture on literary Alexandria in the twentieth century, however, could reasonably omit mention of the musical burlesques of Bernard de Zogheb or that wonderful character Pola de Péra, invented or discovered by Bernard de Zogheb's cousin, Christian Ayoub Sinano. The libretti of Bernard de Zogheb are typically written in Alexandrian Italian—that is to say, in the Anglo-Franco-Græco-Arabo-Italian that was spoken in the streets and shops of the city before 1960. With music adapted from popular tunes of the 30's, 40's and early 50's, they represent the last, light-hearted leafage of a cosmopolitan culture and are quite often so suggestive that they are most effectively performed by marionettes. *Le Sorelle Bronte*, for example, which improbably centers on the Brontë sisters and their brother Bramwell, includes a scene where the three sisters, desperate for ways of making a living, eventually decide that the only solution is to

"scendere nelle strade per fare l'amore". A one-act operetta recreates a reception for the Empress Eugénie during her visit to Alexandria in 1869. She is conducted to the inevitable buffet by a chorus of French-speaking Alexandrian hostesses, one of whom describes the varied delicacies on display to the tune of *Mack the Knife*:

L'alakerda est de Jerda;
La tabboulah c'est de moi;
La koubébah vient de Béba;
Les sambousaks sont pour toi.

La basbousah est de Fifi;
La kumitrah c'est de moi—

Interrupting this elegant catalogue the hostess suddenly turns to the sniveling heir she has in tow:

—Yalla, manges ton orange
Si tu veux un chocolat!

Christian Ayoub Sinano was born in Alexandria in 1927. Between 1950 and 1959 he lived in Paris, where his first novel, *Artagal* (Buchet-Chastel [Corréa]) was published. In Alexandria, meanwhile, he published privately a little book of fourteen pages, ornamented with two drawings by Bernard de Zogheb, entitled *Pola de Péra*. It tells the story of a sometime singer, the toast of Paris and Istanbul, who has drifted downward to a poverty that is always acute, but never abject, since Pola keeps her memories gilded and her pretensions, if nothing else, intact. The book takes the form of ten vignettes, eight in verse, one in prose, and one—"Le Testament de Pola"—in verse that is written to look like prose.

It is in these vignettes that Sinano's Pola is brought to life, a character whose down-at-the-heels indomitability recalls Kazantzakis' Bouboulina, Don Marquis's Mehitabel the Cat, Tennessee Williams' Blanche Dubois, and even Durrell's Scobie, the most memorable character in the Alexandria Quartet, with elements of Hergé's Bianca Castafiore.

Pola la Morte

Du temps où nous pérerions
A Péra de Constantinople
Vous portiez une robe sinople
Sur vos seins durs comme des citrons.



Près du chemin qui bifurque
Et qui descend vers le Bosphore
Vous faisiez l'amour à la turque
Faible dans les bras des forts

Vous sentiez le musc et l'ambre
Le jasmin et le romarin
Et vous aviez montré votre chambre
A plus de trois cent vingt marins.
Vous vouliez vivre centenaire
Hélas bien folle qui s'y fie
Car vous êtes au cimetière
Au pied de Sainte-Sophie.

James Merrill has made an English translation of the following that rightly attempts to preserve the rhymes, but can do so only with results that are less chaste than the original.

Pola Diva

Les grands effets ont des subtiles causes:
Quand tu chantaïs Madame Butterfly
à l'opéra de Péra
Les spectateurs sentaient les relents de l'ail
Et c'est pourquoi l'on the couvrait de roses.

Ah, l'émouvant parfum de tes salades!
En se mêlant avec la mer calmée
dans l'opéra de Péra
Il faisait se gonfler tes seins d'almée
Qui remuaient au rythme des roulades.

Vingt ans après—dans quelque lupanar—
Voyant, sans voix, sur un divan, la reine
de l'opéra
de Péra.
Le client de la nuit, à ton haleine,
Reconnaît le rossignol de Phanar.

In Paris in 1964 Sinano published *Proses pour Pola* (Paris: René Julliard, 1964), a collection of thirteen short stories about the people who make up Pola's circle: Chouchoula la Marigoula, who is her niece and heir, Caroline Contri, the hunchback writer of romances, Sir Antony Turney, his wife, the former Doña Kika Escarjueta de Carabanchel (a Spanish lady with an Armenian mother), his daughter Theodolinda and his scapegrace son Tony, Catherine d'Attarine, who marries the last of the Benlamouns and dies during a dramatic performance of the Fifteenth Idyll of Theocritus, Mary of Alexandria and Rose of Port Said, the merchants Opazian, Trotian, and Galopian, Pergola

Philpotts, who pays the penalty of her snobbery, Mme. Réséda and her three daughters Lina, Lana, and Luna, the pious Amelia, Pola's friend who dies ten days after Pola's death and is buried as a woman, though some years before, in fact, St. Euphrosyne had miraculously intervened to transform her into a man. In *Proses pour Pola* the identity of Sinano's setting is made overt; and many Alexandrian families that had already been forced into exile or emigration are explicitly evoked by name—a dangerous proceeding in 1964, even for amusement's sake.

Like many Alexandrians, Sinano exiled himself to Canada, where he was employed as a translator in the Canadian Immigration Service. In 1989 *Proses pour Pola* was translated into English by Maud Burnett, who called her translation *Pola de Pera*, thus creating some confusion. Her translation was published in Canada without the author's approval a few months before his death, which occurred on 21 November 1989. His ashes were brought by his widow to Alexandria, where they were interred three months later.

Like Pola, the city of Alexandria was once glamorous and exciting, but appears now to have declined towards a different destiny. There is little left of Khedivial and Royal Alexandria, the elegant summer capital of pre-Revolutionary Egypt, to which we owe the cosmopolitan literary culture that gave birth to Cavafy, Marinetti, Ungaretti, and other writers I have named. Alternatively abused and neglected by successive Cairo-centered governments for nearly forty years, the city now has only two distinctions, one negative and one positive.

The negative distinction is the fact that although it once could boast of producing important books and periodicals (nearly 60 were founded between 1880 and 1914) in Arabic, English, French, Greek, Italian, and Armenian and was the original home of *Al-Ahram* (as well as of lesser papers like the *Egyptian Gazette* and the *Egyptian Mail*), Alexandria is now, with a population of five million, by far the largest city in the world without its own daily newspaper. The positive one is the special character of its older citizens, whose patience, intelligence and buoyant memories of a more civilized past not only identify them as Alexandrians, but have sufficed to preserve them from despair.

Of the city itself in our time, one biographer of Cavafy has observed that its chief quality is now "sordidness." I myself will confess to having remarked, in a letter published last year in the *Guardian Weekly* that "the infliction of a colossal new 'international' library on poor, filthy, battered, decayed, and wretchedly over-crowded Alexandria is a gesture as irrelevant to the city's wishes or needs as

the donation of a Dolly Varden picture-hat to the victim of a gang-rape. The best that can be said for the proposed new structure is that it could hardly make the Corniche any uglier than it already is." The following week I was taken to task in print by a letter writer I took to be a lady, who claimed to be an Alexandrian, but who actually wrote from somewhere in New Zealand, where she had obviously buried herself for the past several decades. She saw the city clearly not as it is, but as it used to be. For her—as, in their very different ways, for Cavafy and Ungaretti—it had thus become a city of the mind and of memory, the unreal city of Robert Liddell's novel.

As such, Alexandria can never grow old, never decay, and never die, but will always enjoy the kind of immortality that Christian Ayoub Sinano ascribes to *Pola de Pera*, when he tells us about her apotheosis:

Pola, dead? Oh, no, Pola is immortal. Certain souls are reborn and always will be in the legends of simple people—the comical, childish ones, wretched and splendid, greedy for glory, but most of all starved for love. We shall find her again and again, from the palaces of Portugal to the slums of Bucharest, a spy betrayed, a hardened vamp dripping with rhinestones, queen of suburban nightclubs, and provincial bathing beaches. She is the one who has her third husband gunned down by a couple of deserters from the Navy, then dies herself, a victim of bootleggers, in those frenzied days of charlestons, speakeasies, and Prohibition. She is the door-keeper at the Ladies'

Bath, wearing too much make-up. She is a camp-follower at Kiev, disguised as a tsarina, haranguing the troops from a farm wagon, getting drunk on vodka and collapsing into the fresh embraces of a young peasant, a huge and innocent blond boy, whose name, naturally enough is Ivan.

From *Proses pour Pola* (Paris: René Julliard, 1964), translated by Maud Burnett as "The Death and Apotheosis of Pola" in *Pola de Pera* (Erin, Ontario: The Porcupine's Quill, 1989; distributed by the University of Toronto Press).



Saad Zaghloul Square, Alexandria.

SCIENTISTS, SCHOLARS AND THE SPHINX

A Report from the Sphinx Conference
by Mark M. Easton. January 29 - February 3, 1992

The First International Symposium on the Great Sphinx was hosted at Giza by the Minister of Culture, His Excellency, Farouk Hosni, from February 29th through March 3rd, to determine what next steps should be taken to preserve the Sphinx. The conference was prompted in part by the massive flow of correspondence directed to the Egyptian Antiquities Organization expressing concern over the state of the Sphinx with suggestions regarding its future preservation. The decision to devote considerable time, energy, and funds to bring together scientists and scholars from Egypt and around the world reflected, as well, the determination of the Ministry of Culture and the Egyptian Antiquities Organization to obtain the best advice possible to deal with this important cultural monument. The symposium included an introductory session and a visit to the Sphinx itself, seminars on the geology, the environment, recent conservation interventions, environmental planning and future planning for the Sphinx's preservation. The seventy or so experts involved presented an extremely varied set of studies and the symposium sessions were lively. The EAO intends to publish the conference proceedings in due course and has requested the specialists to present their full findings at the earliest possible date. An international group is to be established to review the findings and make recommendations regarding future actions for conservation.

As the ARCE Cairo Director designate, the Egyptian Antiquities Organization kindly invited me to attend the conference during a two-week familiarization visit. I am neither an expert on the Sphinx nor on conservation, but I have had sufficient experience in international conferences to provide some initial observations. For starters, my impression is that the Egyptians were completely serious in their attempt to sift the appropriate solutions to a very complex set of problems. To varying degrees the Sphinx is besieged by legions of tramping tourists, fumes from buses, the North wind, a rising water table, water within both the limestone core and the casing stones, salt encrustations, improper past conservation efforts, and age, to mention but a few. The complexity of the problems involved and the strong and often conflicting positions taken by the individual scientists doubtless frustrated

some of the Egyptian authorities. They wanted clear answers, but there was neither consensus on the urgency to take action, nor on the approaches to be taken. There was a firm call for further study, but a recognition that this must be rapidly done. A study group is to be constituted to make action oriented recommendations. There is a strong desire to create an environmental management plan, to establish buffer zones for the Sphinx's protection and to explore conservation techniques to be used on the Sphinx and other conservation projects. There was frank acknowledgement that human error had compounded environmental threats. Other important results included agreement that conservation not restoration of the Sphinx is the objective. As one participant put it, the aim is not to build a Disneyland Sphinx, but to conserve a 4,000 year old ruin.

The participants also agreed on an inter-disciplinary approach and a world-wide discussion on the conservation of Egyptian monuments. Thus, the conference touched upon the larger issue of conservation of monuments in Egypt overall, going well beyond only consideration of the Sphinx. All agreed that the Egyptian Antiquities Organization deserved support for its efforts, and sincere appreciation for organizing the conference.

Whether the conference will realize its potential will largely depend on the quality of the recommendations



From left to right: Dr. Zahi Hawass, UNESCO representative Professor Mark Mallon and Mark Easton at the Sphinx Conference.

Photo courtesy of Heather Behn, Middle East Times.

which are forthcoming, and the degree to which they are properly implemented. The action plan to be developed within the next month by UNESCO is to recognize that the context of the Sphinx must be fully considered. The plan is to establish priorities and to identify direct threats to the Sphinx for possible elimination. All treatments are to be excluded that are not based on scientific studies. An exception is that the replacement of stone blocks (the casings) is to proceed carefully, avoiding contact with the natural rock core, until the plan is drawn up.

We face an extremely complex set of problems for which there are no simple solutions. Consequently, the conference was but the initial step, which was essential but not sufficient either in time nor scope to give necessary answers. We should continue to support our Egyptian colleagues, and urge them to take the time required to do the necessary research so that future conservation efforts will be successful.

EXPEDITION EXCURSIONS

Trip to Luxor and Edfu
Ibrahim Sadek, Assistant Director, Cairo

The trip's purpose was to visit ARCE expeditions in the field for fact finding and reporting to the members on expedition activities.

The expeditions visited were: The Temple of Luxor Epigraphic Survey, University of Chicago, Dr. Peter Dorman, Director; The Temple of Mut Precinct, The Brooklyn Museum, Richard Fazzini, Director; Hierakonpolis, University of South Carolina, James Mills and Dr. Walter Fairervis, Vassar College, Co-Directors.

The Temple of Luxor: The Epigraphic Survey of the Oriental Institute of the University of Chicago.

After a dinner with guests, the visiting Director of the Oriental Institute, William Sumner, and others, Peter Dorman provided a tour of the 15,000 volume library, where he showed how sections of the wall inscriptions which had been individually drawn are matched and attached together in the proper orientation to give the continuous story told over 85 meters of temple wall. The quality of the drawings of the hieroglyphs was impeccable and looked almost as though they had been printed by a hieroglyphic printing press hidden away in the basement of the Chicago House.

The work poignantly underlined the continuous deterioration of the stone inscriptions of Luxor Temple now being wrought by the salt deposits rising with moisture which is the result of a constant water level in the Nile, post High Dam completion. A salt was seen on a visit to the temple the next day up to a height of about 1.5 meters all over the walls and columns. During a morning tour, John Darnell and Richard and Christina Jasnow were seen on their scaffolding examining portions of the East wall. As the sun was still in the east and they were in the shade, helpers between the western columns held large mirrors to reflect the sunlight back so that they could work until the sun shown directly from the west later the day. It looked like something the pharaohs themselves would have done while the temple was being constructed—clever and dedicated.

The Temple of Mut Precinct

The Mut Temple, visited on February 15, 1992 and reached by a sphinx avenue branching out of the main avenue linking Karnak and Luxor Temples, but closer to the former, has proved to be a prolific source of temples of many periods as well as about 400 statues of the goddess Sekhmet.



Richard Jasnow working on one of the stone inscriptions in the Luxor Temple. He is a member of the Epigraphic Survey of the University of Chicago.

One of the major problems facing the expedition is the tremendous growth of weeds in the sacred lake, which constitute a fire hazard, as well as the growth of halfa grass and camel thorn all over the monuments themselves. So much so that the first order of business when the expedition starts every season is to control the vegetation.

The expedition leader, Richard Fazzini, and William Peck, the associate director, gave us a complete tour of the precinct, showing the recent excavations being undertaken on the exterior of the Mut Temple and the large, probably Roman-period, baked and mud brick wall built around it. Of particular interest this year has been the uncovering of bastions at the corners of the temple fronting on the sacred lake.

The precinct encompasses many ages, from as early as 18th Dynasty to Roman. There are also pre-New Kingdom habitation levels in some of the locations tested.

At "Beit Canada," which serves as both residence and laboratory for the expedition, we watched Ellen Pearlstein, the expedition's conservator, carefully restore bits of inscriptions that had chipped off their mother pieces. We also saw the comprehensive dark-room, Mary McKercher's domain. She is the expedition photographer.

Van Dijk, Te Velde and Goyon were making a final check on inscriptions they had copied—parts of which had been published early this century—against the actual wall inscriptions. They seemed very excited about their find, which was a fairly complete set of Ptolemaic religious reliefs, but also included a text of some older reliefs, rewritten in Ptolemaic times.



Richard Fazzini and William Peck, Director and Associate Director of the Mut Expedition, surveying a recently uncovered bastion of the seemingly Roman wall enclosing the sides and rear of the Mut Temple.



The excavation of the recently uncovered bastion (Roman period), the Mut Temple's Contra Temple (middle ground) and in the background the Mut Precinct's Temple of King Ramesses III.

Expedition members we lunched with included Richard and Mary Fazzini, William and Elsie Peck, Ellen Pearlstein, Jacobus Van Dijk, Herman Te Velde and Jean-Claude Goyon.

The Hierakonpolis Complex

This year, the Hierakonpolis Expedition dedicated its season to studying items that were discovered during the previous seasons. However, the expedition co-director, Jay O. Mills, and his associates very kindly gave us a complete tour of the site when we called on them on Sunday, February 16, 1992.

Accompanying us on the trip to Hierakonpolis were William Sumner, Director of the Oriental Institute. Carol Meyer and Paul Bartko from Chicago House and Anna Laws. Jeremy Geller greeted us in Edfu, where he awaited our arrival, and guided us from there to Kom el Ahmar, the village adjacent to ancient Nekhen.

Hierakonpolis (Nekhen) is a very important site, in that its history stretches from prehistory to Ptolemaic, with finds from the Amerasian, Gerzian, Archaic, Middle Kingdom, Late Ptolemaic and up to the Greco-Roman periods.

We were shown the site of the Archaic town of Nekhen, first excavated early this century and which is underlain by predynastic finds which are now, unfortunately, under the elevated water table and are being destroyed by underground salt. Jay Mills served as site leader to our group, calling upon his colleagues Barbara Adams and Jeremy Geller to explain aspects of the site's complicated and fascinating relevance.

Jeremy Geller naturally spoke on the brewery he had discovered in 1988-89, dating from the Amerasian/Gerzian period. We also saw the mud brick structure

(known as the "Fort") built by Khaselhemwe, a pharaoh of the 2nd Dynasty, with a Mesopotamian facade—similar to one found in Abydos. Further into the desert, we saw a predynastic settlement of the late Amerasian period and then, after a tour of what will be known as "Beit Hoffman," the expedition's new desert quarters, named in honor of the late Mike Hoffman, we climbed to the tomb of Hormose, a vizier of the archaic period.

At the magazine, the other members of the expedition, Diane Holmes, Christine Wilson, and John Majer, were concentrating on some fantastic objects they were studying, including part of a "fishtail," the serrations on which looked like they had been divided and cut by a very accurate, numerically controlled milling machine!



A view of Beit Hoffman, the dig house that is being erected in the desert outside Kom al-Ahmar by the Hierakonpolis Expedition, under the direction of Jay O. Mills and Walter Fairservis.

SPEAKERS AT THE ANNUAL MEETING OF THE AMERICAN RESEARCH CENTER IN EGYPT

SEATTLE, APRIL 24-26, 1992

Mohamed Alibhai (Tacoma, Washington) "Allegorical Aspects of Fatimid Thought."

S. A. Ascough (Santorini-Tell el-Dab'a Project), "The Santorini-Tell el-Dab'a Project."

Jere Bacharach (University of Washington) "Non-Ikhshidid Kafurid Coinage."

Kathryn Bard (Boston University) "The 1991 Excavations at the Predynastic Site of Halfiah Gibli (Abadiyeh)."

Carel Bertram (University of California at Los Angeles) "Post-Fatimid Cairo: The Pond [Birka] as a Magnet to Urban Growth."

Irene Bierman (University of California at Los Angeles) "The Public Use of Writing in Fatimid Egypt."

Edward Bleiberg (Memphis State University) "Private Enterprise in Ancient Egypt."

Paul E. Buck (Desert Research Institute) "Results of Archaeological Fieldwork at FAP-9, a Small Late Neolithic Site on the North Shore Birket Qarun, Fayyum Depression, Egypt."

Stanley M. Burstein (California State University) "The Nubian Slave Trade in Antiquity."

Ralph Coury (Randolph-Macon College) "The Arab Nationalism of Makram Ubayd."

Leo Depuydt (Brown University) "The Future of Egyptian: The Prospective in Perspective."

Earl L. Ertman (University of Akron) "Is There Mort Visual Evidence that Nefertiti Ruled as King?"

Hani Fakhouri (University of Michigan-Flint) "Planning and Creation of New Urban Environment: The City of October 6th."

Robert Fernea (University of Texas) "I Should Have Dropped Dead: The Anthropologist as Rip Van Winkle." **PLENARY LECTURE**

John L. Foster (Roosevelt University) "The Collection of Hieratic Literary Ostraca at the Oriental Institute."

Arthur E. Goldschmidt (Penn State University) "The Butrus Ghali Family."

G. Greenberg (New York, New York) "Manetho Rehabilitated: A New Analysis of His Second Intermediate Period."

C. E. Guksch (Heidelberg University) "Ethnological Perspectives of the Old Kingdom Sociopolitical Organization."

W. Benson Harer, Jr. (San Bernadino, CA) "The Largest (?) Collection of Egyptian Antiquities in America in 1895 and Its Fate."

Sharon Herbert and Henry Wright (University of Michigan) "The University of Michigan Expedition to Coptos and the Eastern Desert: 1987-1991."

James K. Hoffmeier (Wheaton College) "Why Was Different Colored Rock Used in the Floors of Some Old Kingdom Pyramid Complex Structures?"

Susan Tower Hollis (The Union Institute) "Otiose Deities and the Ancient Egyptian Pantheon."

S. Ikram (Cambridge University) "Meat Production in Ancient Egypt: Slaughter."

Peter D. Manuelian (Museum of Fine Arts, Boston) "The Giza Mastaba Niche and Full Frontal Figure of Redi-Nes in the Museum of Fine Arts, Boston"

Afaf Marsot (University of California at Los Angeles) "Women in Modern Egyptian Literature."

D. L. McLaughlan (University of California at Los Angeles) "Changing Aspects of Apis Bull Worship."

Teresa Moore (University of California at Berkeley) "An Oracle of Ahmose-Nefertari (P. DeM 6)."

Malcolm Mosher, Jr. (Santa Clara, California) "The Book of the Dead in the Late Period: Evidence for a Tradition from Middle Egypt."

William J. Murnane (Memphis State University) "Akhenaten's God."

Norman D. Nicol (Santa Rosa) "Islamic Coins in Imitation of Fatimid Types."

David O'Connor (University of Pennsylvania) "Early Boat Graves at Abydos: New Light on Pyramid Origins." **BANQUET LECTURE**

----, "The Multiple Levels of Meaning in the K3-chapel of Nebhepetre Mentuhotep (Dyn. XI) at Denereh."

----, and **Matthew Adams** (University of Pennsylvania) "Pyramid Origins and Early Town at Abydos: 1991 Excavations."

P. F. O'Mara (LACC) "Some Unlabeled Sothic and Lunar Datings from the OK and NK."

----, "Toward an Astronomical Chronology of the OK."

S. E. Orel (Northeast Missouri State University) "The Egypt Exploration Society Expedition to the Gebel el Haridi, Preliminary Report."

Beth Phillips (University of Utah) "Dynamics of Power: The Relationship of the Iqta' to Political Structure During the Sultanate of Al-Zahir Barquq."

Peter A. Piccione (University of Chicago) "Report of the Physical Condition and Texts of the Tomb of Ray, Theban Tomb No. 72."

Patricia V. Podzorski (University of California at Berkeley) "Evidence for Changes in Burial Practices in the Egyptian Predynastic: Human Remains."

C. Raye (University of California at Los Angeles) "Egypt's Legacy in Ancient Greek and Hellenistic Philosophies."

Robert Ritner (Yale University) "An Unusual Offering Table in Dallas."

Thomas Ritter (University of California at Los Angeles) "The Discourse Function of the Particles (mk) and (ist)."

Gay Robins (Emory University) "The Decoration of the Propylon of Ptolemy III Euergetes in the Precinct of Amun at Karnak."

Ann Macy Roth (Philadelphia, PA) "Priorities of Tomb-Building and Cult Foundation in the Old Kingdom."

John Rutherford (San Francisco, CA) "Physical Recording of Ancient Rock-Cut Tombs."

Donald P. Ryan (Pacific Lutheran University) "The Pacific Lutheran University Valley of the Kings Project: The 1991 Field Season."

Anne Salisbury (University of Minnesota) "Akhmim Fine-wares."

Otto J. Schaden (Chicago, IL) "Tomb 24 in the Western Valley of the Kings (WV-24)."

G. S. Schar (Rosicrucian Egyptian Museum) "Reconstructing the tools and Carving Techniques for Creating a Limestone Bas-Relief in Pre-Iron Age Egypt."

J. A. Seeger (Northern Arizona University) "The Water System of the Roman Fort at 'Abu Sha'ar."

R. L. Sewell (University of California at Berkeley) "Variation in Decorated Ware - An Unusual Example from El-Ahaiwah."

David P. Silverman (University of Pennsylvania) "Scenes and Texts in the Old Kingdom Tomb of Kajpura."

Stewart Tyson Smith (University of California at Los Angeles) "Trash Disposal at Askut and the Second Intermediate Program in Nubia."

Mark Sponenberg (Oregon State University) "Further Thoughts on The Walking Pose."

Daniel J. Stanley (Smithsonian Institution) "Consequences of Sea Level, Climate, Tectonic Subsidence and Man on Archaeological Exploration in the Northern Nile Delta, Egypt."

D. R. Swindler and Donald P. Ryan (University of Washington and Pacific Lutheran University) "Skeletal and Dental Remains from the Valley of the Kings."

Vincent A. Tobin (Saint Mary's University), "Divine Conflicts in the Pyramid Texts."

Marina Tolmacheva (Washington State University) "Race and Color in Mamluk Diplomacy."

Rockwell Townsend (San Francisco, CA) "The Royal Tombs at Abydos and the Origin of Osiris."

Jonathan Van Lepp (Pasadena, CA) "Spatial Relationship and Arrangement in Egyptian Art."

Harold Van Asche (Pinehurst, Idaho) "The Red Sea Crossing."

William F. Vartorella (Sphinx Database Project) "Global Funding for Egyptology in the 21st Century: An Appraisal & Recommendations for Change."

Nargis Virani (University of British Columbia) "Fatimid Da'wa."

Richard Wilkinson (University of Arizona) "Gesture Symbolism in the Iconography of Ancient Egyptian and Near Eastern Art."

Arelene E. Wolinski (Mesa College) "Dendera Temple, a Masked Priest and Herodotus."

Terri de Young (University of Washington) "The Poetry of Amal Danqal."

Farhat Ziadeh (University of Washington) "Qadis and Muftis."

NEWS FROM CAIRO JANUARY - JUNE 1992

Our winter season began this year with a series of special lectures in January and February by several world renowned experts in the fields of Egyptology and Pre-History. Fred Wendorf, returning for his 15th season in Egypt, from Southern Methodist University, presented a lecture on "Early Neolithic Sites in the Egyptian Sahara", based on the excavation work he has been doing in Upper Egypt. He was followed by Richard Fazzini of the Brooklyn Museum who gave a double slide presentation at the American Cultural Center entitled, "The Precinct of Mut: A Growing Picture". His talk focused on the Temple of Mut project in Luxor that he and his colleagues have been working on for several years.

February brought us a wealth of speakers as we began a special series focusing on the city of Alexandria. Dr. Moustafa el Abbadi, Dr. Michael Rodziewicz, Dr. John Rodenbeck and Eng. Mohamed Awad were the featured speakers for this outstanding series. Robert Bianchi of the Brooklyn Museum was also in Egypt in early February and graciously agreed to a presentation on "Queen Nefertari - Her Life and Tomb". He was a very entertaining speaker and seemed to keep the audience captivated throughout his presentation.

The Cairo office was happy to welcome Terry Walz, recently promoted to Executive Director of ARCE, into its midst in late January for a two month stay. Terry jumped right into the swing of things and was warmly greeted by staff, visiting scholars and old friends as soon as he arrived. The newly hired Director of ARCE Cairo, Mark Easton, arrived for a short visit in time to attend the Sphinx Conference which took place under the auspices of Egyptian Antiquities Organization. It was a perfect opportunity for Terry to introduce him to the Cairo community. Mark will be joining us in Egypt in August.

Also in February, Terry Walz and Acting Director Ibrahim Sadek initiated negotiations on the acquisition of the entire first floor of the building we presently occupy, for a much needed expansion of our facilities. The expansion will provide us with a larger air conditioned/climate controlled library, the addition of a lecture hall and conference rooms and the consolidation of the Computer Center from its outside location. The 1100 square meter space, almost four times the space we now occupy, will enable us to crate a special rare books section of the library, and provide

a small apartment to accommodate project directors and their colleagues as they arrive in Cairo before going out to their sites. The existing office will then be remodeled into a Director's apartment. In late May, we finally reached a preliminary agreement with the owners to acquire the lease. We hope to have the agreement finalized and take possession of the space by the late summer.

It is with very mixed emotions that we are about to bid farewell to the "Fostat", our Nile houseboat which has been home to a series of Directors and a favorite cocktail spot for several generations of ARCE affiliates. Sadly, we must relinquish possession in order to accumulate funds for the extensive remodeling requirements of the new premises.

In March, we enjoyed presentations by Edna R. Russmann, a members of the ARCE executive committee and well-known author on "Egyptian Art and the Egyptian Experience" as well as Ms. Carolyn Brown, Photographer, who gave a slide presentation of her work, "Sunlight and Stone", photographs of ancient architecture. A visual perception of Egypt through her eyes.

Mid-April, William Lyster began his second Islamic lecture series entitled "Introduction to the Islamic Architecture of Cairo" which will continue from mid-April till the first of June. In addition to the special lecture series which takes place on Mondays, the Wednesday seminars continue to be a popular venue for the sharing of information among the fellows and local scholars. This season we have had an unusually large number of speakers and participants. Listed below are the ARCE Fellows presently in Egypt completing their work.

ARCE Fellows (1991-92). During the year, the following Fellows were attached to the Center:

Marti Lu Allen, Assistant Director, Museum of Peoples and Cultures, Brigham Young University, Research Topic: "Figurines from Terenouthis: A Study of Egyptian Provincial Culture in the 3rd and 4th Centures CE."

Noeman Mohamed Mahmoud Al-Sayyad, (Ford) a Ph.D. Candidate, Department of Architecture, University of California, Berkeley, Research Topic: "Children's Environmental Experience in an Egyptian Context, an Analysis of Significant Influencing Forces."

Raymond William Baker, (National Endowment for the Humanities) Chair and James Phinney Baxter Professor of Political Science, Williams College,

Research Topic: **BROKEN SILENCES: Film Art and Civil Society in Egypt.**

Diana Delia, Associate Professor, History Department, Texas A & M University, Research Topic: "Alexandria by Egypt."

Eerik Nael Dickinson, (National Endowment for the Humanities) (Yale University) Research Topic: "Manufscripts on the Study of Hadith in Egyptian Libraries."

Mostafa Morsi el Arabi, (Ford). Ph.D. Candidate at Portland State University. Research Topic: "Informal Housing in Egypt: The Process of Mobilization Factors which Formulate the Informal Housing Sector of Alexandria."

Peter Gran, (National Endowment for the Humanities) Associate Professor, Temple University, Research Topic: "A Social History of Egyptian Culture, 18930's - 1860's."

Eve Marie Troutt Powell, (United States Information Agency), Ph.D. Candidate, Harvard University. Resarch topic: "The View from the Lower Nile: A History of Egyptian Perceptions of the Sudan, 1820-1918."

Michael John Reimer, (National Endowment for the Humanities) Assistant Professor, Center for Arabic Studies, American University in Cairo. Research Topic: "The Maghribi Community in Nineteenth-Century Egypt."

Tarek Nabil Swelim, Ph.D. Candidate, Fine Arts Department, Harvard University. Research Topic: "The Mosque of Ibn Tulun in Cairo: A New Outlook."

Marjorie Adams, who was hired in January as development officer working out of the New York office also made a visit to Cairo in late February to help Ellen Granger launch a new development campaign. Terry, Ellen and Marjorie made several visits to local corporations explaining our needs and giving details of future expansion plans. We were well received and the campaign is now in full swing with donations already being received from Atlantic Industries, and Otis Elevator.

The highlight of the season was a wonderful cocktail/reception hosted by the American Ambassador and Mrs. Robert Pelletreau on behalf of ARCE on the 26th of May. Terry Walz returned to join us along with Mark Easton. It was a wonderful opportunity for

ARCE to be formally introduced to the Egyptian and American corporate communities. We are grateful to Ambassador and Mrs. Pelletreau for their generosity and support of the American Research Center in Egypt.

We would like to take this opportunity to thank all of the above lecturers who so graciously shared their knowledge with the membership and interested public who attend our evening activities. We have had a great year thanks to your continued presence and look forward to even more exciting presentations and special events as we prepare for the 1992-1993 season.

Ellen Granger



Ellen Granger, the ARCE Cairo Public Programs and Development Officer, greets one of the guests at the fundraising party she organized at the home of George Gibson earlier this year.



Mrs. Amira Khattab, with Hasan, Albert and Ibrahim, celebrating her twenty-fifth year with the Center.



The 43rd Annual Meeting: Seattle

The Annual Meeting took place in Seattle, April 24-26, 1992 thanks to an initial invitation from the University of Washington and the fine organizational skills of **Dr. Jere Bacharach**, chairman of the Department of History, and the staff at the Middle East Center. The program organization this year was **Dr. Robert Wenke** of the Department of Anthropology (and Board member).

There were many highlights of the meeting (the speakers and papers presented at the meeting are listed elsewhere in this issue), but proceedings began auspiciously well with a lecture by **Emily Teeter**, associate curator at the Oriental Institute Museum, who provided a lecture on the Seattle Museum's small but very fine Egyptian collection. Dr. Teeter had been associated with the museum for a number of years and is thoroughly acquainted with the collection--and is the author of the museum's book on the Egyptian antiquities. Following her talk, the Museum hosted a reception in the Boardroom.

What was so felicitous about this talk and reception was that it took place in the newly opened Seattle Art Museum, designed by Robert Venturi and Associates, and gave members an opportunity to view the stunning galleries. It was thanks to **Dr. Nanette Pyne**, who was a co-director of the ARCE Office in Cairo during the 1982-84 with Robert Wenke, her husband, that the invitation was issued. Dr. Pyne is currently Director of Development for the Museum.

Almost perfect weather prevailed throughout the meeting, despite prognostications to the contrary (and didn't everyone bring an umbrella?), yet, nonetheless **Bob Fernea's** Plenary Lecture entitled "I Should Have Dropped Dead: The Anthropologist as Rip Van Winkle" drew a full audience on Friday afternoon, at

the end of the first day of talks. Dr. Fernea, a president emeritus of ARCE, returned to Egypt in 1990-91 to restudy the Nubian people whom he had originally studied in the early sixties. His talk gracefully interwove keen observations of his old friends in "New Nubia" with remarks on his own growth and development in the years since his original fieldwork. He noted in closing that profound changes had occurred to the Nubian people, and that the old traditions, in which the elders were beholden, are no longer prevailing: youth and women have achieved new positions of authority.

At the Annual Banquet, President **Afaf Marsot** presented a special award of honor to **Farhat Ziadeh**, a former Board member and a distinguished scholar who had only recently retired from his position as chairman of the Middle East Center at the University of Washington. Dr. Ziadeh was honored for his interest in and attention to younger scholars of ARCE during the years he was a senior scholar in residence, and for his work at the University of Washington.

The Banquet Speaker was **David O'Connor**, who was invited to speak on his sensational findings at Abydos during the 1991-92 season. These are the fleet of boats that date from the 2nd Dynasty. Dr. O'Connor took the occasion to put to rest any suggestion that the boats or the burial site at Abydos bore Mesopotamian influences.

The Banquet was held in "The Four Seas," a Chinese restaurant, for which Seattle is famous, and the food was both excellent and plentiful. Dr. O'Connor was ushered to the podium to the strains of "Anchors Aweigh," said to be a childhood dream, and watched with inimitable amusement as the special screen erected for the talk crashed to the ground minutes before his lecture was to begin. He said it reminded him of other lectures in far-off places.

44th Annual Meeting: Baltimore

The 44th Annual Meeting will take place in Baltimore, April 23-25, 1993. The conference hotel is the Colonnade. The Institutional host is The Johns Hopkins University's Department of Near Eastern Studies. Program organizer is Dr. Betsy Bryan.

New Life Member

The newest Life Member to join ARCE is Dr. John Roth of Hillsboro, Oregon. Dr. Roth has visited Egypt as a Fulbright scholar teaching at Ains Shams University during 1985-86 and attended the ARCE seminars and lectures during his year in Egypt.

4th Annual ARCE Symposium in Egyptology: The Lure of the Nile: America's Discovery of Ancient Egypt

The Fourth Annual Symposium examines the American contribution to an understanding of ancient Egypt from prehistoric times to the Greco-Roman Period, and will include talks by many of the best-known names in American Egyptology. In addition to Terry Walz, the coordinator of the event, the Symposium has been organized by Drs. Nancy Thomas of the Los Angeles County Museum of Art; Gerry D. Scott, III of the San Antonio Museum of Art; and David O'Connor, of the University Museum of the University of Pennsylvania.

Scheduled speakers and their lectures are as follows: Mark Lehner, Oriental Institute, University of Chicago—Old Kingdom Archaeology. Edward Brovarski, Museum of Fine Arts, Boston—Old Kingdom Epigraphy. Dorothea Arnold, The Metropolitan Museum of Art, New York—Middle Kingdom Archaeology. James Allen, The Metropolitan Museum of Art, New York—Middle Kingdom Epigraphy. David O'Connor, University Museum, University of Pennsylvania—New Kingdom Archaeology. Lanny Bell, Oriental Institute, University of Chicago—New Kingdom Epigraphy. Richard Fazzini, The Brooklyn Museum—Third Intermediate and Late Period Egypt. Robert S. Bianchi, The Metropolitan Museum of Art, New York—Hellenistic Egypt. Peter Lacovara, Museum of Fine Arts, Boston—Bronze Age Nubia. Timothy Kendall, Museum of Fine Arts, Boston—Meroitic Studies. Bruce Trigger, McGill University—The Place of Egypt in the American Understanding of the Ancient World.

The Symposium will take place over a two-day period, Saturday and Sunday, October 24 and 25th, at New York University's Tishman Auditorium (Law School).

For further information, contact the New York office.

The symposium is underwritten by a grant from the National Endowment for the Humanities, an independent federal Government agency.

Board Adopts Antiquities Resolution.

The following resolution was adopted by the Board of Governors at the annual meeting in Seattle, April 26, 1992, regarding the trafficking of antiquities:

"The Board of Governors of the American Research Center in Egypt endorses the intent of

American, Egyptian and international laws to prevent the theft or damage of cultural property."

Egypt in the News

Pepy's Monument to his beloved "Enti"

In May the *Al-Ahram Weekly* reported the discovery by a French archaeological mission working in the Saqqara desert of a small pyramid built by the Sixth Dynasty Pharaoh Pepy I for one of his wives. According to Dr. Ibrahim Bakr, chairman of the Egyptian Antiquities Organization (EAO), the discovery proves that Pepy I built monuments for five wives instead of four as commonly believed. The mission also found two miniature stone needles alongside, also dating to the Old Kingdom. One of them, in good condition, is believed to be the oldest Pharaonic needle found in one piece. The fifth wife, whose name is inscribed on the pyramid and the needles, is called Enti. The name has never appeared in history books before, he added.

Protest resignation from EAO board

The January 23rd edition of *Al-Ahram Weekly* reported the resignation of Dr. Ali Radwan, Dean of Cairo University's faculty of archaeology, from the board of the Egyptian Antiquities Organization (EAO) to protest its decision to send the Luxor Museum's statue of Amenhotep III standing with the crocodile deity Sobek seated next to him. The article stated, he feared the unique and irreplaceable statue would suffer extensive and inevitable damage on the 18 month tour which would include several stops in Europe and the United States.

In the May 1992 issue of *The Art Newspaper*, the Archaeology page reports that UNESCO has appointed The Conservation Practice, a British based multi-disciplinary practice of architects, planners and archaeologists, to prepare a conservation management plan for the Giza Plateau. The work will include preparing designs for planning of the archaeological exploration of the site; conservation and restoration work on the monuments; control of access to tourists and local inhabitants; additional legal measures to protect the site; and visitor and tourist facilities. Staff from The Conservation Practice will visit Egypt for a preliminary ten-day survey and will produce the follow-up report in about two months. Dr. Barry Stow of the Practice explained that environmental impact was the primary concern in the present case.

The March issue of *The Art Newspaper* reported the find of a fifteen meter granite statue of Ramesses II which had recently been discovered by workmen in

Akhmim during the construction of a post office. The location of the discovery thought to be the site of an ancient temple dedicated to a local divinity yielded a similar find a few years earlier in the form of a thirty-five ton colossal statue of one of the wives of the pharaoh. According to the report the site is now covered over and excavation entrusted to the EAO. Local authorities have declared themselves unable to undertake the moving of the statue as it is feared that lifting it will cause a collapse of a newly constructed cemetery nearby.

As reported in *The Art Newspaper* February 1992 in Berlin, the German Green Party has called for the bust of Nefertiti in the Egyptian Museum to be returned to Egypt. The NordrheinWestfalen branch of the party has called the presence of the 3,300 year old bust "a typical example of theft from the so-called Third World." The bust has been in Berlin since the beginning of this century following its discovery by German archaeologists.

Update on the Gold Vulture Caper

In the 154 issue of NARCE we recounted the struggle for ownership of an ancient Egyptian gold pectoral in the shape of a vulture between the Boston Museum of Fine Arts and Lafayette College in Easton, PA. As reported in *The New York Times* on April 11th the tug of war over ownership of the 3,000-year-old tomb ornament has finally been resolved after a year of contentious negotiations. The Museum of Fine Arts in Boston is to keep it after paying an undisclosed sum to Lafayette College. Lafayette College has also filed suit against a former employee regarding the theft which took place in the late 1970's.

More Stolen Artifacts Returned

The *Newsletter* of the University Museum of Archaeology and Anthropology at the University of Pennsylvania (Spring 1992) happily reports the recovery almost three years to the day of the theft of two pieces of art; a 19th century Chinese crystal ball, believed to be second largest in existence and a bronze statuette from the Ptolemaic era depicting the Egyptian God Osiris. The Federal Bureau of Investigation with the help of Museum Research Associate, Jes Canby, whose keen eye recognized the ancient bronze statuette in a thrift shop not far from the Museum, made the announcement of their recovery.

The June 14, 1992 International Page of *The New York Times* reported that the Egyptian police had recovered Pharaonic coffins and ten mummies in raids

on two houses near Minya, 160 miles south of Cairo. Acting on a tip, officers raided the houses of a leader of a local village and his brother. The two men were arrested and an initial investigation showed that the coffins had been discovered in illegal excavations in Beni Suef.

People in the News

In the March/April issue of *Aramco World Magazine*, the career of geologist, **Dr. Farouk El-Baz** was featured. He is internationally known for his pioneering use of space photography to unlock the secrets of arid terrain and locate ground water resources. Founder and presently director of Boston University's Center for Remote Sensing, his expertise has involved him and his team of scientists in a variety of projects. The Center's scientists have studied the wall paintings of the tomb of Queen Nefertari at Luxor and conducted a non-destructive investigation of the second boat pit of the pharaoh Khufu at Giza. Dr. El-Baz, science advisor to various Arab heads of state, recently directed an assessment of post-war environmental damage to the Gulf Region for the Third World Academy of Sciences.

Dr. Diana Craig Patch's publication, *Reflections of Greatness: Ancient Egypt at the Carnegie Museum of Natural History*, was selected to be in the prestigious American Institute of Graphic Arts show. Out of 700 entries, 125 were selected. A recent Ph.D. in Egyptology from the University of Pennsylvania. Dr. Patch was a Research Assistant in the Egyptian Section of the University's Museum. She is currently an Andrew Mellon Fellow with the Department of Egyptian Art at the Metropolitan Museum of Art in New York.

Phyllis Saretta, Doctoral Candidate at New York University's Department of Near Eastern Languages and Literatures, visited Egypt for the first time during late April and early May and paid the staff at the ARCE office a visit. She provided us with photographs of some of the staff members. Among them, **Nawal Abdullah** our librarian who showed her the ARCE library and archives. Phyllis spent the afternoon on the S.S. Fostat, the ARCE houseboat, where the reis, **Amm Zaman**, proudly gave her a tour of the rooms therein.

Dr. Ricardo A. Caminos

Reported in the obituaries of *The New York Times*, June 6, 1992, the passing of Dr. Ricardo A. Caminos, leading scholar of ancient hieroglyphs and writings, at his home in London on May 28th of a heart attack.



He was a member of the Brown University faculty for 28 years and chairman of the University's Department of Egyptology from 1972 to 1980. He spent much of his career on research expeditions to Egypt and the Sudan. The main sites where Dr. Caminos worked were Karnak, Thebes (Luxor), Gebel es-Silsilah, Qasr Ibrim, Buhen, Wadi el-Shatt el-Rigal, Semna and Kumma. He was among the scholars who redoubled their efforts in the late 1960's to record as much as possible at sites before they were to be submerged by

flooding from the Aswan Dam. He was 76 years of age.

Upcoming Conferences

The Fifth International Congress of Coptic Studies will take place on the campus of the Catholic University of America, Washington, DC from 11-16 August, 1992. The congress will be organized around twelve sections, the topics of which will be introduced at plenary sessions by invited scholars who will report on research published during the previous four years. For further information, contact the Congress Secretary: Prof. David W. Johnson S.J., Semitics Department, Catholic University of America, Washington, DC 20064.

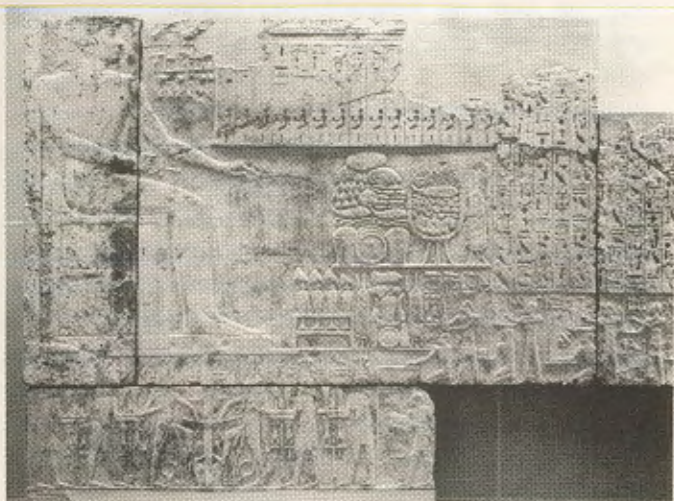
The University of Hong Kong will be hosting the *34th International Congress of Asian and North African Studies* (ICANAS). The Congress will be held at the Hong Kong Academy for Performing Arts and the Hong Kong Arts Center - 22-28 of August, 1993. The Congress welcomes papers from any discipline or field related to any part of the geographical area extending from East Asia to North Africa. They particularly welcome suggestions for panels based on specific subjects and themes. The deadline for submissions is 15 December 1992. For further information, contact the Secretary-General, ICANAS office, c/o Department of History, University of Hong Kong, Pokfulam Road, Hong Kong. [Fax: (852) 517-0052 or 858-9755.

Museum Update

A new installation of reliefs from a chapel dedicated to Ramesses I, founder of the Egyptian Nineteenth Dynasty, has recently opened in the Egyptian galleries of *The Metropolitan Museum of Art* in New York. The chapel was erected at the site of Abydos by Seti I (ca. 1309-1291 B.C.) and the high standard of craftsmanship reflects the exquisite quality of the bas-relief found in Seti's own monuments. Discovered in 1910, the reliefs were purchased by J. Pierpont Morgan and given to the Museum in 1911.

The reliefs, off display since the 1960s, required extensive conservation work to remove the destructive natural salts that had permeated the stone over the millennia during which they were buried in Egypt. Layers of paraffin and oil, applied as preservatives when the chapel was first discovered, had discolored the stone surface over the years and also required painstaking removal.

The installation is accompanied by extensive wall and case labels describing the purpose of the chapel and explaining the preserved scenes. The reliefs are



One of the reliefs from the new installation in the Egyptian Galleries at the Metropolitan Museum of Art in New York.

located in the Sackler Wing, adjacent to the Temple of Dendur. The reinstallation was made possible by a gift from the Malcolm H. Wiener Foundation.

The University Museum of Archaeology and Anthropology, University of Pennsylvania will premiere a new exhibit from October 10, 1992 through October 3, 1993 entitled "Ancient Nubia: Egypt's Rival in Africa." More than 300 artifacts from the Museum's large and renowned Nubian collection help to trace the history of Nubia over a 3,500-year period, from circa 3100 B.C. to A.D. 400.

The exhibition documents the rise and fall of a series of Nubian kingdoms, the richness and variety of their indigenous cultures, and Nubia's relationship with Egypt. Statues of ancient Nubians and inscriptions in the still-undeciphered writing of the Meroitic Nubians are featured. Also represented is pottery with animal and plant motifs, vessels made of bronze, inlaid wood and faience; and a wide range of ancient personal adornments crafted of such materials as gold, shell, amethyst and faience.

After its Philadelphia premiere, the exhibit is scheduled to travel to the following cities: the Newark Museum, New Jersey; the Bowers Museum, Santa Ana, California; Lowe Art Museum, University of Miami, Coral Gables, Florida; Rochester Museum and Science Center, Rochester, New York; Kelsey Museum, Ann Arbor, Michigan; Baltimore Museum of Art, Baltimore, Maryland; and Minneapolis Institute of Arts, Minneapolis, Minnesota.

In conjunction, on Saturday, November 7, 1992 a day-long symposium will present the newest research on Nubia, and reassess Nubia's role in ancient world

history. Nubian experts from the Sudan, England and America will participate. Among the scheduled speakers are: David O'Connor, Curator-in-Charge, Egyptian Section, The University Museum, "KINGS AND CHIEFS OF BRONZE AGE NUBIA." Samia Dafaalla, Assistant Professor, Department of History, University of Khartoum, "THE EMPIRE OF MEROE AND ITS ANTECEDENTS." William Y. Adams, Professor of Anthropology, University of Kentucky, "MEDIEVAL NUBIA: ANOTHER GOLDEN AGE." John Alexander, Fellow, St. John's College, Cambridge, "NUBIA'S PLACE IN AFRICAN ARCHAEOLOGY." Frank M. Snowden, Jr., Professor Emeritus, Howard University, Adjunct Professor of Classics, Georgetown University, "EGYPTIAN, GRECO-ROMAN AND EARLY CHRISTIAN VIEWS OF AFRICAN BLACKS: IMAGES AND ATTITUDES."

\$20 is the general admission charge, \$15 to museum members, senior citizens and full-time students with ID. For additional information call the Special Events Office at (215) 898-4890.

The J. Paul Getty Museum in Malibu, California presents "In the Tomb of Nefertari: Conservation of the Wall Paintings." The exhibit, which will run from November 12 to February 21, 1993, explores the six-year conservation process of the wall paintings of the Egyptian tomb of Nefertari, originally painted over 3200 years ago. The exhibit features a full-scale replica of one of the tomb's six chambers and Egyptian antiquities on loan from collections in New York, Los Angeles, Cleveland and Boston.

In conjunction with the exhibit, the following lectures have been scheduled: November 12, Paolo Mora, Former Chief Conservator, Istituto Centrale del Restauro, Rome, "CONSERVATION OF THE WALL PAINTINGS OF THE TOMB OF NEFERTARI." December 3, Robert Steven Bianchi, J. Clawson Mills Fellow, Metropolitan Museum of Art, New York, "NEFERTARI'S ART: POLITICS AND RELIGION IN EGYPT'S 19TH DYNASTY." December 10, Christian Leblanc, Director of Research, Centre Nationale des Recherches Scientifiques, Paris, "THE VALLEY OF THE QUEENS, UPPER EGYPT: THE SAFEGUARD OF A NECROPOLIS AND THE RESURRECTION OF ITS HISTORY." There is no charge at the lectures which will take place at 8 pm in the Museum auditorium. Reservations are required. For reservations and information, call 310-458-2003.

The Newark Museum exhibition in their Junior Gallery called "Stepping into Ancient Egypt: the House of the Artist Pashed" will continue through 1993.

The Cleveland Museum of Art exhibit entitled "Egypt's Dazzling Sun: Amenhotep III and His World" will run from July 1 through September 27, 1992. The next stop on the tour will be the Kimbell Art Museum, Fort Worth, Texas from October 24, 1992 to January 31, 1993 ending in Réunion des Musées Nationaux Grand Palais, Paris where it will run from March 2, 1993 to May 31, 1993.

The Oriental Institute Museum of the University of Chicago in conjunction with the Centennial celebration of the University presents "Vanished Kingdoms of the Nile: The Rediscovery of Ancient Nubia" through December 31, 1992. Concurrently, The Oriental Institute has been presenting an exhibit entitled "Sifting the Sands of Time: The Oriental Institute and the Ancient Near East" will also run through to the end of December, 1992.

The Bible Lands Museum in Jerusalem, a new museum depicting the material civilization and cultures of the ancient Near East opened in May, 1992 containing over 3000 artifacts dating from 6000 B.C. to A.D. 600. Included in the collection are Egyptian painted coffins.

Job Opportunities

FACULTY OPENING IN EGYPTOLOGY. The American University in Cairo is seeking an Egyptologist well versed in Egyptian dynastic and post dynastic history and culture and Egypt's role in the ancient Near East, to teach, in English, three courses per semester in the undergraduate degree program, especially history of Egypt from predynastic times to Alexander, selected topics in Egyptian language, art, and archaeology, and selected topics in ancient Near Eastern history and cultures. Teaching experience is essential, and a good record of research and publication a plus. The ability to participate in core-curriculum teaching will be an asset.

The Ph.D is required. A two-year appointment will begin in September 1993. Salary is determined by a scale based on qualifications and experience. For expatriates, housing, round-trip air travel plus schooling for two children are included. Write, with curriculum vitae, preferably before November 15, 1992 to: Dean Andrew Kerek, The American

University in Cairo, 866 United Nations Plaza, Suite 517, New York, New York 10017.

ARCHAEOLOGY. The American Center for Oriental Research (ACOR) in Amman (Jordan) seeks an Assistant Director to write grant applications and reports, oversee hostel operations, fundraise, and represent Director in his/her absence. Academic degree in archaeology or related field and proven English writing ability required. Word-processing, accounting/business experience, archaeological field work, and Arabic desirable. Salary \$20,000 plus room/board. Position to be filled by January 1, 1993. Send applications and 2 recommendations by November 10, 1992, to Dr. Patrick McGovern, University Museum, University of Pennsylvania, Philadelphia, PA 19104.

Chapter News

Southern California

In June Dr. Timothy Kendall of the Department of Egyptian and Near Eastern Art, Museum of Fine Arts, Boston spoke on "Kush, The Lost Kingdom of the Nile". He shared his information on why Gebel Barkal is considered the Karnak of the Sudan.

In July Dr. Harry James and John Romer participated in the Symposium at the Museum of Natural History based on "Tutankhamun-His Treasures and His Legacy".

Mimi Mann, the Associated Press wire service reporter and member of ARCE spoke of her work and life in a lecture entitled "Footsteps in the Sand".

Scheduled for the end of August, 1992: Dr. Farouk El-Baz, director of the Center for Remote Sensing at Boston University, will discuss "Ancient Egyptian Geological Trails".

September 18th through the 20th: Dr. Geoffrey Martin will participate in the Chapter's first "Scholar in Residence" Program. This will be a weekend course designed to cover and expand upon the materials in Dr. Martin's new book *The Hidden Tombs of Memphis*. For further information contact: Noel Sweitzer, president of the chapter at (213) 231-1104.

South Texas

As of December 30, 1991, Charles Van Siclen III resigned his position as chapter president. Dr. Gerry Scott, III, curator of the Ancient Art Department in the San Antonio Museum of Art will now serve as president for the chapter. For further information and news on chapter activities: call Polly Price (512) 657-2428.

Arizona

Richard Wilkinson, president of the chapter, announced that he has the opportunity to bring to Tucson the Harer Family Trust Collection, one of the finest private collections of Egyptian art in the country. The collection has never been displayed outside of California, but Tucson University Museum of Art will exhibit an extensive selection of its works in the early spring of 1993. A special showing for chapter members will be arranged during the exhibition.

Marking the seventieth anniversary of the discovery of the Tomb of Tutankhamen, the Arizona chapter will celebrate the anniversary with a special fall lecture series or seminar dedicated to the present exploration of the Valley of the Kings including the current work of the University of Arizona Valley of the Kings Project. For further information, contact Richard Wilkinson, 602-621-3933.

Washington, D.C.

For further information, contact the president, John Sarr at (301) 656-8520.

NORTHERN SINAI ARCHAEOLOGICAL APPEAL: SITES IMPERILED BY CONSTRUCTION OF AL-SALAAM CANAL

IBRAHIM SADEK AND TERRY WALZ

In April 1992, the Egyptian Antiquities Organization asked the foreign archaeological missions working in Egypt to cooperate in a salvage campaign of ancient sites in North Sinai threatened by the construction, now underway, of a fresh-water canal from the Nile to al-Arish with accompanying irrigation schemes to be developed on either side of the canal. The canal is being dug in five stages, the first to be completed within the next two years, from the Nile to Baluza in North Sinai. This is the area of immediate concern.

The appeal was launched by Dr. Fayza Heykal, professor of archaeology at the American University in Cairo, who has named the coordinator in Cairo of the salvage effort and been given a special office at the Documentation Center of the EAO in Zamalek. Ground operations are being coordinated by Dr. Mohamed Abdel Maksoud. (Dr. Abdel Maksoud can be contacted at this office in Qantara East, telephone (0-64) 720 410.)

The foreign archaeological missions represented at the initial informatory sessions were: the French Archaeological Institute, the German Archaeological Institute, the Egypt Exploration Society, the Swiss Institute, the Canadian Institute, the Polish Institute, and ARCE which was represented by Ibrahim Sadek, Acting Director. Also attending these sessions were representatives from the EAO Security office, the EAO Delta office, and University of Lille, which has worked in the region for several years.

At this time, the EAO is requesting the loan of qualified personnel and technical assistance to work in cooperation with EAO teams, and has specifically identified the need for topographers, excavation architects, ceramacists, draftsmen, and photographers. They are being asked to cooperate with EAO teams already at work in the field.

At the April meeting between the EAO officials and the heads and deputies of the missions, six sites in the Northern Sinai were described as being of immediate concern: Tell al-Ahmar, Hebwa, Tell Mufarig, Tell al-Luli, Pelusium, and Tell Makhzan. These sites form a rough triangle between Qantara East, Balouza, and Port Fuad on the Mediterranean (and across the Suez Canal from Port Said). Cultivation of lands is

expected to occur in early 1994, and thus the archaeological record will be lost.

Some of the sites have been worked on previously, by EAO teams, or by the EAO in cooperation with the University of Lille (under the direction of Dr. Dominique Valballe). Moreover, Israeli archaeologists have worked in this area, though it was under Israeli military administration during the occupation of the Sinai until 1980. Some of their reports have been published in Israeli and American journals.

As a matter of fact, more than twelve sites are being currently worked on by EAO teams, who have been active since March and which are led in some cases by inspectors who have many years experience in Northern Sinai. They include seven sites in the vicinity of Pelusium and two or more sites in the Hebwa area. The sites in the Pelusium area were visited in June by Terry Walz, Christian Decobert of the French Institute, and Lisa Giddy of the Egypt Exploration Society, including a Roman-period theatre, bath and dike/road (which is at least two kms long), a cathedral. In addition, it was stated that a crocodile had been discovered in the area of Tell al-Luli, suggesting that the long-lost path of the Pelusiac Branch of the Nile had been located. In addition, work is being carried out at Hebwa (18th Dynasty fort and settlement), which was not seen.

The area is the main thoroughfare that connected Egypt with the Bible heartland and Mesopotamia.

This is not an international appeal and thus unlike the Nubian salvage campaign that was organized more or less by UNESCO. The operation is under the aegis of the Egyptian Antiquities Organization, and they will continue to be in charge of it. It is possible that work further east, in the areas toward al-Arish, will be available to independent foreign archaeological teams. In the meantime, foreign archaeologists assisting the EAO teams can expect to obtain quick clearance from the security office (between two days and two weeks, we have been assured, for those who have worked in Egypt before).

The area is still under the control of the army, and certain areas mapped out for excavation are not yet cleared for work. We have been informed that the area around Pelusium, which is marshy nine months of the year, has been completely cleared of anti-tank and anti-personnel mines from early periods, and EAO teams have worked in the area for two years without incident.

At the present, there is very limited accommodation. Some new housing is expected to be completed in Baluza, which is a very small settlement, in October. Other quarters have been rented in Qantara.

The American Research Center has offered to help with the preparation of the first preliminary report of the excavations now underway. The reports should be ready in the fall.

REGULATIONS FOR ARCHAEOLOGICAL EXPEDITIONS WORKING IN EGYPT UNDER ARCE AEGIS

Note: At the recently concluded annual meeting in Seattle in April, the Executive Committee reviewed and in some cases revised the guidelines for academic and scientific teams wishing to carry out research in Egypt under the aegis of the American Research Center. These guidelines are being reprinted here and should be of interest to many ARCE members. In addition, ARCE asked the assistant directors in Cairo, Amira Khattab and Ibrahim Sadek, to collect and review all the regulations affecting foreign archaeological personnel seeking to work in Egypt that have been issued by the Egyptian Antiquities Organization in recent years. This review is also included here. Please note that the EAO regulations are not *new* regulations, but a restatement of regulations that have existed for many years. Should there be any questions about either set, please feel free to call the New York office.

General

ARCE will not lend its name, take under its auspices, and lend any support to any project unless it has been approved by the Archaeological & Research Expedition Committee (A&RE).

Project Responsibilities

1. All projects have to have a separate institutional base (for example, an accredited museum or university).

2. Before an application is accepted, the director of the project will have been provided with information on all EAO and government regulations, and the application will include an acknowledgment he/she has received and understood them.

3. Approvals are for one season; renewals are possible but dependent on review by the A&RE Committee. At minimum, the report of the excavation that is sent to the EAO should be submitted to A&RE Committee with a request for a renewal of sponsorship. The report should also contain a plan of work to be carried out during the new field season. Additional materials may also be requested by the Committee.

All applications should be submitted to the New York office one month prior to the anticipated official submission to the EAO office.

All applications must meet any and all EAO guidelines and relevant Egyptian Government regulations.

4. All project directors and staff are expected to show respect for Egypt, its people and monuments. Behavior contrary to this expectation may be grounds for losing sponsorship.

5. Criteria for initial sponsorship under ARCE auspices include the following:

- academic standards, both in terms of the quality of the project itself and the project staff;
- research methodology must be of sound quality;
- the project must be deemed to meet a scholarly end.

6. Renewal of ARCE sponsorship will be based on the same criteria, but, in addition, consideration will also be given to the manner in which the project meets the relevant EAO and Government regulations.

7. An applicant denied ARCE support has the right to receive an explanation of why the application was denied and have the opportunity to reapply.

Reasons for rejection include, for example, the following:

- inappropriate research problem
- inappropriate or unqualified staff

8. If complaints are received at the Directors' offices and not directly from the EAO, then an investigation of the problem can, if appropriate, be made at the discretion of the Director.

Fees

1. If the institutional base is an Institutional Member of the consortium, then the project excavation fee is \$150 per excavation (per season); if the institutional base is not a member (and not also a Research Supporting Member), the fee is \$750, and the institution becomes a member for that year.

2. If the institutional base is a Research Supporting Member of the ARCE Consortium, then there is no fee.

ARCE Responsibilities and Services

1. Project papers will be sent expeditiously to the ARCE Committee and, within one month, if approval

is given, then the Project leaders may submit papers to the ARCE office in Cairo for referral to the EAO for approval. The ARCE office in Cairo will follow through as required.

2. The ARCE office in Cairo will try to introduce personally project directors to the appropriate personnel in the EAO, and will attempt to act as liaison between the project and the authorities.

3. ARCE will assist in finding, purchasing or renting supplies and equipment and transportation where needed and where possible. It will also provide a list of supplies and equipment available from ARCE itself.

4. ARCE will provide information on EAO and Egyptian government regulations regarding foreign excavations.

5. The director, assistant director, or appropriate ARCE official in the Cairo office will visit a new expedition within several weeks of its beginning work to offer assistance and advice as needed.

6. Formal complaints about projects and their staff received by ARCE will be considered by the A&RE Committee. Informal complaints which appear to the directors of ARCE and that appear to merit further investigation will be handled on any individual basis and may require a visit by the director to the project in question.

7. As a service, ARCE should try to obtain a reading from the EAO officials on certain specific issues, such as deposition of registered material; attitude toward releasing materials and study finds (collections of representative sherds) for analysis abroad; whether divisions are permitted.

On Ending an Excavation

1. The project director will send a letter to the Antiquities Organization announcing that the excavation has been completed and the work accomplished.

2. He/she will thank the various officials and inspectors who have assisted his work in the field and elsewhere.

3. He/she will indicate what publication plans there are for the material.

4. All excavated materials will be disposed of in accordance with EAO regulations.

5. The project director will submit a final report on the excavation, a copy of which will be deposited with the ARCE office.

INSTRUCTIONS TO EXPEDITIONS APPLYING TO THE EGYPTIAN ANTIQUITIES ORGANIZATION TO WORK IN EGYPT (BASED ON A REVIEW OF REGULATIONS UP TO MAY 1992)

The following EAO instructions to Expeditions, dealing with the various phases of each expedition, are an update and consolidation of previous instructions and recommendations that have been individually circulated by the American Research Center in Egypt. They are itemized below as follows:

APPLICATION

Package:

The applications package should include the following:

1. A letter from the Expedition Leader to the EAO Chairman outlining the project in reasonable detail.

2. Three (3) copies for non-military (or thirteen (13) copies for military) areas of a survey map, scale 1:25,000 or 1:50,000, showing the **exact** location of the project site, outlined in red ink and signed by the expedition director.

3. Completed security clearance form for each expedition member, with **three** names for each member and an accurate description of his profession, explaining its relation to the field of Egyptology and listing all **non-touristic** previous visits to Egypt with dates, sites and Universities he has worked with.

4. Detailed curriculum vitae for each expedition member.

5. Photocopy of passport showing date and place of birth, date and place of issue and expiry date. Expiry date must be six (6) months, at least, after the anticipated closing date of the expedition. (Note that information pages differ on passports of different nations).

6. **Eight (8)** recent passport photographs.

7. Complete list of equipment to be brought in for use at the project site (see further below).

Timing:

All applications are first submitted to the EAO Permanent Committee for approval. After the approval is granted, security forms for all expedition members are sent to the Security Office for clearance.

The Permanent Committee meets, in theory, on the first Sunday of every month only to examine applications and it then takes two months for security clearances to be obtained. Thus it is **highly** recommended that complete applications be received by the Cairo Office of ARCE no later than **four (4)** months before the starting date of the expedition, slightly longer if the month of Ramadan coincides with that period.

Mailing:

The safest and most efficient method for getting the applications to the Cairo Office is via one of the many courier services:

International Express Mail (US Postal Service)
Federal Express
DHL
etc.

Above can be done directly by the expedition leader or will be undertaken by the ARCE New York office, if applications are forwarded there. Moreover, any applications forwarded by the New York office will be tracked by fax and procedures will be taken to have it traced if it has not arrived in Cairo within about ten days. At that time, the expedition leader will be consulted and asked if another copy should be sent to Cairo as a replacement for what may, in fact, be a lost application.

Amendments:

Any amendments to the applications, whether the addition of a new member after submission of the application to the EAO, the delay of the starting date or extension of the closing date must be made in the form of an official request to the EAO for their approval. Please note that the EAO expects **all** expedition members' forms to be submitted with the

original applications packages. Additional security forms inevitably delay the approval process and cause confusion.

EQUIPMENT

A complete equipment list must be provided as part of the applications package, or follow almost immediately thereafter. This list should include a catalogue for each item and a serial number wherever possible. This list is of vital necessity since EAO approval and security clearance must be obtained before **any** equipment can be used on the site.

(Please note that while cameras and personal computers, hand-carried into the country, are normally considered personal property and are not subject to duty, the EAO considers such equipment in a different light. Photography is restricted, as is the use of computers on-site. Normally, such equipment is written into the passport to ensure safe (duty-less) reexportation, but for EAO purposes, it should be included in the list of equipment submitted with the application.)

Upon arrival, equipment must have a stamped invoice for customs duty assessment, although customs agents occasionally do not accept amounts stated in the invoice and make their own estimates as to the cost.

Equipment can either be reexported with an expedition member or kept on a temporary basis in Egypt. In both cases, a fee amounting to one-fifth (20%) of the assessed customs duty will be paid. This is non-refundable. The fee must be paid by Government check, obtained from the EAO, to whom the cash value of the check is to be paid first. EAO also issues a letter to the customs undertaking to reexport the equipment, based on a similar letter ARCE provides EAO with the same undertaking. This fee entitles the member to keep the equipment in Egypt for an initial period of three months. Renewals up to one year can be made with a letter request and a nominal payment, in three-month segments up to one year. The amount of the fee must be repaid for periods exceeding one year, on an annual basis.

Arrival of equipment by sea is costly and extremely difficult in terms of clearance. Only container loads should be shipped by sea. All equipment shipped by air should arrive **air-freight**, even if on the same flight with the expedition member, since it could be cleared on the following day. Equipment arriving as passenger's luggage could be held up, since the clearing agent has more room to manoeuvre in the cargo area than the arrivals hall.

Equipment accompanying passenger can only include small easy to understand items, such as small

computers and video cameras. These need not be on the original list sent ahead and will be listed on the passenger's passport to ensure they are reexported upon the passenger's departure. **When in doubt, put ALL equipment on the list and do NOT pack ANY that is not listed.**

Although clearance from the cargo area takes one day, please allow for two days and put all equipment in one expedition member's name as consignee, so that in case of unforeseen delays, only one person gets to stay an extra day or two in Cairo.

Please do not send equipment too far ahead of consignee as it cannot be cleared in consignee's absence and demurrage charges accrue after two days of arrival.

PHOTOGRAPHY


Prior permission is required for the taking of photographs. This applies to sites as well as to

museums. Also, lights and flashlights are **strictly** prohibited.

At the Cairo Museum, the use of a video camera is permitted for a fee of £E1,000 per hour, plus £E50 for electric consumption. However, a museum photographer is available, provided prior arrangement is made.

SAMPLES

The requests for earth or other samples are usually denied. However, in cases where an Egyptian archaeologist has been working jointly on the project and will participate in the obtaining and analysis of the samples, the Permanent Committee has been known to grant permission. You may wish to write the Permanent Committee especially to seek export of samples. Be prepared to have your samples inspected by the Security Office.

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ARCE REPORTS



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| 1. <i>Quseir al-Qadim 1978: Preliminary Report</i> . D. S. Whitcomb and J. H. Johnson. 1979. Pp. 352, 57 figures, 89 plates. Paper. | \$15.50 |
| 2. <i>Mendes I. R. K. Holz, D. Stieglitz, D. P. Hansen, E. Ochsenchlager</i> . 1980. Pp. xxi + 83, 40 plates, indexes. Cloth. ISBN 0-936770-02-3. | \$45.00 |
| 4. <i>Cities of the Delta, Part 1: Naukratis: Preliminary Report on the 1977-78 and 1980 Seasons</i> . W. Coulson, A. Leonard, Jr. 1981. Pp. xiv + 108, 46 illus., 10 plates. Paper. ISBN 0-89003-080-4. | \$16.00 |
| 5. <i>Cities of the Delta, Part 2: Mendes: Preliminary Report on the 1979 and 1980 Seasons</i> . K. L. Wilson. 1982. Pp. xiii + 43, 35 illus. Paper. ISBN 0-89003-083-9. | \$14.50 |
| 6. <i>Cities of the Delta, Part 3: Tell el-Maskhuta: Preliminary Report on the Wadi Tumilat Project 1978-1979</i> . J. S. Holladay, Jr. 1982. Pp. x + 160, 3 foldouts, 46 plates. Paper. ISBN 0-89003-084-7. | \$22.25 |
| 7. <i>Quseir al-Qadim 1980</i> . D. S. Whitcomb, J. H. Johnson. 1982. Pp. 418. Paper. ISBN 0-89003-112-6. | \$23.50 |
| 8. <i>Fustāt Expedition Final Report. Vol. 1: Catalogue of Filters</i> . George T. Scanlon. 1986. Pp. x + 153, 24 plates. Paper. ISBN 0-936770-13-9. | \$23.50 |
| | \$32.50 |
| 9. <i>Archaeological Investigations at El-Hibeh 1980: Preliminary Report</i> . Robert J. Wenke. 1984. Pp. xii + 142, 12 plates. LC 84-050291. Paper. ISBN 0-89003-154-1. | \$23.50 |
| | \$32.50 |
| 10. <i>The Tomb Chamber of HSW the Elder: The Inscribed Material at Kom el-Hisn, Part 1: Plates. Ancient Naukratis, Volume 3</i> . David P. Silverman. 1989. Pp. ix + 146 (78 photos, 114 line figs., 2 foldouts). Cloth. ISBN 0-936770-17-1. | \$29.50 |
| 11. <i>Fustāt Expedition Final Report, Volume 2: Fustāt-C</i> . Władysław Kubiak and George T. Scanlon. 1989. Pp. x + 101 (68 photos, 45 line figs., 6 foldouts, color frontispiece). Cloth. ISBN 0-936770-21-X. | \$32.50 |
| 12. <i>Deir el-Ballas: Preliminary Report on the Deir el-Ballas Expedition, 1980-1986</i> . Peter Lacovara. 1990. Pp. x + 67 (including figures) + 17 plates + 5 plans in pocket. Cloth. ISBN 24-4. | \$29.50 |

ARCE CATALOGS

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| 1. <i>The Luxor Museum of Ancient Egyptian Art Catalogue</i> . James F. Romano and others. 1979. Pp. xv + 219, 16 color plates, 169 illus. Cloth. ISBN 0-913696-30-7. | \$20.00 |
| 2. <i>A Catalogue of the Scientific Manuscripts in the Egyptian National Library, Part I: A Critical Handlist of the Scientific Collections</i> . D. A. King. 1981. Pp. xx + 781 (Arabic), xviii + 18 (English). Paper. | \$40.00 |
| 3. <i>Catalog of the Islamic Coins, Glass Weights, Dies and Medals in the Egyptian National Library, Cairo</i> . N. D. Nicol, R. el-Nabarawy, J. L. Bacharach. 1982. Pp. xxviii + 314 (English); xv (Arabic); 28 plates. Paper. ISBN 0-89003-114-2. | \$39.50 |
| 4. <i>Mathematical Astronomy in Medieval Yemen: A Bibliographical Survey</i> . D. A. King. 1983. Pp. xiv + 98, 10 plates. Paper. ISBN 0-89003-098-7. | \$17.00 |
| 5. <i>A Survey of the Scientific Manuscripts in the Egyptian National Library</i> . D. A. King. 1986. Pp. xiv + 332. Paper. ISBN 0-936770-12-0. | \$49.50 |
| | \$59.50 |
| 6. <i>An Historical Bibliography of Egyptian Prehistory</i> . K. R. Weeks. 1985. Pp. xxii + 138. Paper. ISBN 0-936770-11-2. | \$15.00 |
| 7. <i>Greek Painted Pottery from Naukratis in Egyptian Museums</i> . Marjorie Susan Venit. 1989. Pp. xiv + 300 (85 photos, 391 line drawings, 66 line profiles). Cloth. ISBN 0-936770-19-8. | \$49.50 |

ARCE PUBLICATIONS

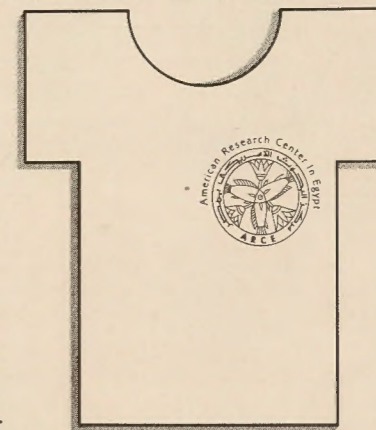
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| 8. <i>Averroes' Middle Commentary on Aristotle's Prior Analytics</i> . M. M. Kassem. Completed, revised and annotated by C. E. Butterworth, and A. A. Haridi. 1983. Pp. 43 (English) + 382 (Arabic). Paper. ISBN 0-93677-006-6. | \$17.50 |
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